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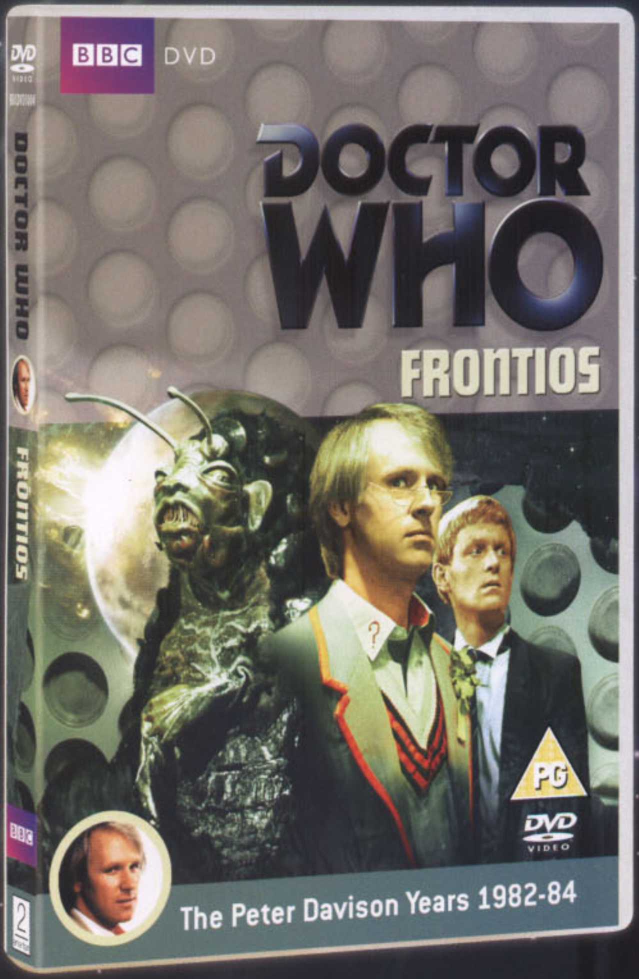

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DWM 435

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> "There are all these threads floating around, like a jellyfish's tentacles, dangling back into last season, and probably into the next..."

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LETTER FROM THE EDITOR

By the time you read this editorial, it will be more than six weeks since the death of Elisabeth Sladen – and yet it still seems just as impossible as it did on the evening of Tuesday 19 April 2011.

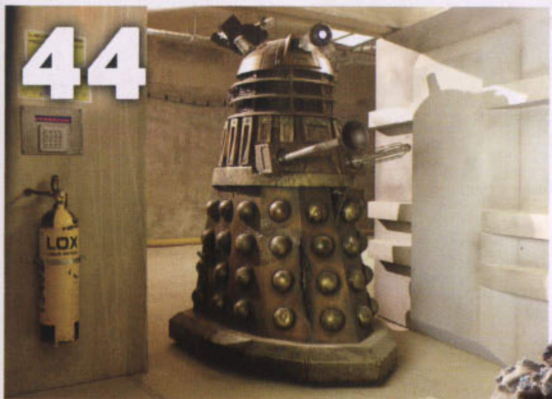
Unfortunately, as you'll have gathered, our last issue was sent to the printers a few days before we all heard the sad news – so this edition is the first time we've had the opportunity to acknowledge her passing. Coming so soon after the death of Nicholas Courtney – whose life we celebrate in our next issue – we've decided to hold off on producing a full tribute to Lis for a short while. Don't worry, we promise to do her proud later in the year – but we need time to put together the best set of articles that we possibly can. In the meantime, we're able to present a few pages of your comments this issue, as well as a piece from *Sarah Jane Adventures* creator Russell T Davies, which you can find on pages 12 to 15. We also thought it would be nice to commemorate the characters of Sarah Jane Smith and the Brigadier by making them the focus of our poster, which is included with this issue. We hope you like it.

Nearly everyone involved with *Doctor Who* seems to have wonderful stories to tell about Lis. She would occasionally phone the **DWM** office, and we would chat and laugh – and my goodness she'd let us know if we'd made a mistake! We'd always send her issues of **DWM**, and she would make sure that she read them – properly and thoroughly! As irony would have it, at the moment I received that awful phone call, I was leafing through the **DWM** *Sarah Jane Companion*, which we'd had back from the printers earlier that day. Lis was always so kind and generous to all of us here on the mag, and she always thanked us for giving her series such in-depth coverage. So I was looking forward to showing her the magazine, and seeing her reaction.

Not to be.

Of course, as it always must, the show goes on. By the time you read these words, you'll have seen the shattering cliffhanger at the end of *The Almost People*. This issue's cover rather assumes that you're up to speed, so we'll do our best to make sure we don't accidentally arrive on your doormat early (again). Those cracks in time get everywhere, you know.

But before I sign off, I just want to say my sad farewell. Goodbye, Lis. We'll all miss you. But you've left us with so many Happy Times and Places. Tom



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ZREEEEEEE

PRODUCTION NOTES...

Steven Moffat - *Doctor Who*'s commander-in-chief! - writes exclusively for DWM...

This month, Steven remembers how the story of Sarah Jane became the story he fell in love with...

I love a DVD commentary, especially a *Doctor Who* one, but the fact is I've never made it more than about one minute into the commentary for *Genesis of the Daleks*. Not because I don't like it – quite the contrary – and certainly not because I don't like the story. I LOVE that story, it's one of the all-time greats. Go and watch it now, Young Fans. Yes, it's a bit slower than you're used to, and yes, there's a slightly dodgy clam attack – though what other kind could there be – and yes maybe that *is* corrugated cardboard... look, shut up the lot of you. And GET A HAIRCUT!! This show is genius. It's got Tom Baker, barely through the door and already at the top of his (or anyone else's) game, Daleks, Davros for the first and best time, and Harry and Sarah! *Two* companions – a boy and a girl to chase after the Doctor! Sometimes, they're like his children, sometimes they're his Mum and Dad. Perfect! You know, if it was up to me, the Doctor would *always* have two – oh, hang on, I just remembered what I do for a living. And look what I've done! Yes, Sarah and Harry live on.

Oh, if only they did...

That commentary, then. There's me, sitting down to watch, like a proper geek (curtains drawn against the blazing sunshine) and there's *Genesis of the Daleks* on the telly with Tom Baker and Lis Sladen commentating. Oh that opening shot! A gas masked head pops up into frame – don't know why, but that chilled me when I was young (does it show in any way?) And in that moment, on the commentary, Lis says, "Are you my Mummy?" and everything about my long and complicated *Doctor Who* life crashes together. Sarah Jane Smith has seen my *Doctor Who* story, based on an image from a *Doctor Who* story she was in. Still haven't listened to the rest of the commentary – for me, it just couldn't top that.

The best of travelling companions: Sarah and Harry.

Sarah (as we called her back then – the Jane was optional and rare) was the first companion I saw arrive. Yes, I'd watched *Doctor Who* before that, but I hadn't had that blinding moment of insight that turns you into a Fan Forever and sends you to the garden shed to write lots of lists, and to hell with girls and sunlight. I properly connected with the show during *Inferno*, but missed the last episode, and then missed the opening minutes of *Terror of the Autons*... oh, Young Fans are all scratching their heads. Yes, there used to be a thing called Missing A Television Programme, but it's too complicated to explain – it needed all sorts of special technology, now lost to us. Between one thing and another, Jo Grant, played by the wonderful Katy Manning, was the first companion I saw leave, and then Sarah Jane Smith was the first one I saw arrive. And because I saw that story start, *that* was the one I fell in love with. That was the one where I thought, now it *really* begins.

So a few years later, during a stroke of storytelling brilliance, my heart was broken. Because Sarah left. Just left, unexpectedly, like real people do – one day you see a friend, and it's all so ordinary, and neither of you realise it's the very last day. You leave, a door clicks behind you, and only years later do you realise that it was locking – never again. The storytelling brilliance was that Sarah didn't leave in a heart-stopping, end-of-season finale – she slipped out of the TARDIS at the end of the second story of a season, so the Doctor could pop home to Gallifrey on an important mission. And I waited patiently through four episodes for him to pop back and pick her up and get on with some adventuring. But then he met someone else (*so* like a man) and suddenly they were adventuring together – and as the months passed, I was starting to think that somewhere in Croyden, Sarah Jane Smith was waiting in vain.

The girl who waited! Oh, some day I'll have a *new* idea.

I think it was that sense of Sarah's not-quite-finished story that made her so real. She didn't just wink out of existence, like most fictional characters, she was someone we'd lost touch with – but accidentally, without ever really meaning to. And I think that's why she kept coming back.

> **"Sarah didn't just wink out of existence, she was just someone we'd lost touch with. But it became the story that kept Not Ending..."**

Illustration: Ben Morris

Because the story of Sarah Jane became the story that kept Not Ending. First there was *K9 and Company*. *Doctor Who*'s first spin-off. A whole show devoted to the Doctor's best and most brilliant companion. Also, a metal dog. And then she was back in *Doctor Who* itself, in *The Five Doctors* – and not just a cameo, like most of the returning actors, a proper starring role. And then there was a fan video. Then there were audios. And then the show came back, and David Tennant was the Doctor, and Sarah Jane was back *again*. And just when you thought it was over, she had her metal dog, and instead of walking off into the sunset, she walked off into her own show. *The Sarah Jane Adventures*. And I suppose, in my fanboy heart I knew then that was the story that would *never* end.

Ah, well.

I can't really talk about Lis Sladen, because I only met her a few times, and quite briefly. But I can confirm she was as lovely as you'd wish her to be, and that television wasn't lying – she really did look like that. I'll leave it to others to talk about what they lost, because they're much better qualified.

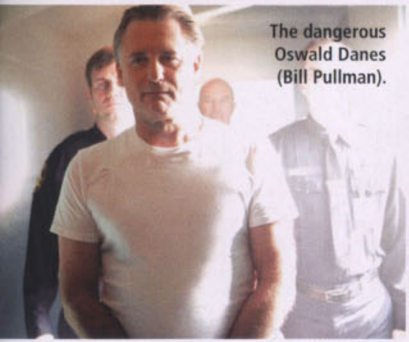
But strangely we all lost something too, didn't we? There were children being cuddled by their parents, and middle-aged men and women with puzzled frowns, like the ground had just rocked at their feet for a moment. Out of the blue, that big old story of the plucky girl reporter and defender of the Earth, was over. The door had clicked behind us, and suddenly it was locked.

And those awful, awful words – never again. DWM

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

There's trouble in store for Gwen (Eve Myles) and husband Rhys (Kai Owen).


The dangerous Oswald Danes (Bill Pullman).

Captain Jack (John Barrowman) returns to Earth!

EXCLUSIVE FIRST PICS!

THIS ISSUE

Awards news

Matt Smith is nominated for a BAFTA, while *Doctor Who* stories line up for the Hugo Awards. p8 ►

Final Sarah Jane

Following the sad news of the death of Elisabeth Sladen, BBC One announces that the final episodes will be shown in October... p9 ►

The Eighth Doctor

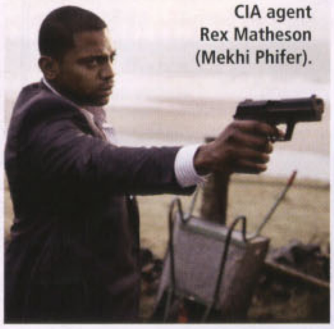
A new series of adventures for the Eighth Doctor will feature Mary Shelley as his companion! p10 ►

The countdown to new Torchwood!

Production on the fourth series of *Torchwood*, the popular spin-off from *Doctor Who*, is nearing completion and is on course to début in the USA on 8 July.

The series, subtitled *Torchwood: Miracle Day*, is a thrilling 10-part drama co-produced by BBC Worldwide, BBC Cymru Wales and US network Starz. It stars John Barrowman as Captain Jack Harkness, Eve Myles as Gwen, Kai Owen as Rhys, Mekhi Phifer as Rex Matheson, Bill Pullman as Oswald Danes, Lauren Ambrose as Jilly Kitzinger, Alexa Havins as Esther Drummond and Arlene Tur as Dr Vera Juarez. Providing the soundtrack is Murray Gold, who has composed the music for *Doctor Who* since 2005.

Captain Jack left Earth following the traumatic events of the last series of *Torchwood*, 2009's *Children of Earth*. We last glimpsed him in *The End of Time* Part Two, in an intergalactic bar, where, as a parting gift from the Tenth Doctor, he was introduced to Alonso Frame.


CIA agent Rex Matheson (Mekhi Phifer).

The story of *Torchwood: Miracle Day* begins when, suddenly, people on Earth stop dying. This provokes increasingly mixed reactions as the population soars.

The 10 episodes are as follows:

1 The New World

Written by **Russell T Davies**
Directed by **Bharat Nalluri**

2 Rendition

Written by **Doris Egan**
Directed by **Billy Gierhart**

3 Dead of Night

Written by **Jane Espenson**
Directed by **Billy Gierhart**

4 Escape to LA

Written by **Jim Gray**
and **John Shiban**
Directed by **Billy Gierhart**

5 The Categories of Life

Written by **Jane Espenson**
Directed by **Guy Ferland**

6 The Middle Men

Written by **John Shiban**
Directed by **Guy Ferland**

7 Immortal Sins

Written by **Jane Espenson**
Directed by
Gwyneth Horder-Payton

8 End of the Road

Written by **Ryan Scott**
and **Jane Espenson**
Directed by **Gwyneth Horder-Payton**

9 The Gathering

Written by **John Fay**
Directed by **Guy Ferland**

10 The Blood Line

Written by **Russell T Davies**
and **Jane Espenson**
Directed by **Billy Gierhart**

Recently-named additions to the cast of *Torchwood: Miracle Day* include **Nana Visitor** (Kira Nerys in *Deep Space Nine* and several voices in *Family Guy*), **Mare Winningham** (Dr Amanda Lee in *ER* and Susan Grey in *Grey's Anatomy*) and **Frances Fisher** (Dr Liz Carter in *Becker* and *Rita in The Shield*).

For more on this exciting new series, turn the page for an exclusive interview with head writer Russell T Davies. **DWM** previews the new series next issue.

Matt Smith is nominated for a BAFTA!

Matt Smith has become the first Doctor to be nominated for a prestigious Best Actor BAFTA for his performance in *Doctor Who*. Also nominated were Benedict Cumberbatch (for BBC One's *Sherlock*, created by Steven Moffat and Mark Gatiss), Jim Broadbent (for Channel 4's *Any Human Heart*) and Daniel Rigby (for BBC Two's *Eric and Ernie*). The winner – not known at the time we went to press – was named at a ceremony on Sunday 22 May, at the Grosvenor House Hotel in London.

Doctor Who and *The Sarah Jane Adventures* were also nominated the 'Welsh BAFTAs', the British Academy Cymru Award in a number of categories. These categories were:

- Music and Entertainment Programme: *Doctor Who at the Proms 2010*
- Children's Programme: *The Sarah Jane Adventures: Death of the Doctor*
- Editing – Fiction: William Oswald for *Doctor Who: The Time of Angels*
- Make Up and Hair: Barbara Southcott for *Doctor Who: The Vampires of Venice*
- Sound: Tim Ricketts for *Doctor Who: A Christmas Carol*
- Lighting: *Doctor Who: The Eleventh Hour*

The Welsh BAFTAs Award Ceremony took place on Sunday 29 May at the Wales Millennium Centre.

Hugos beckon for Moffat once more

Doctor Who has again been nominated for Best Dramatic Presentation, Short Form in the annual Hugo Awards. 2010's *The Pandorica Opens/The Big Bang* by Steven Moffat, *Vincent and the Doctor* by Richard Curtis and *A Christmas Carol* by Steven Moffat are all in the running. They face competition from *The Lost Thing* by Shaun Tan and ***** Me, Ray Bradbury* by Rachel Bloom. Also nominated for a Hugo award in the Best Related Work category is the book *Chicks Dig Time Lords*, published by Mad Norwegian Press.

The winners will be revealed on Saturday 20 August at the Renovation convention in Reno, Nevada.

Russell T Davies reveals the secrets of Miracle Day!

Russell T Davies, the creator, head writer and executive producer of *Torchwood*, talks exclusively to DWM about the forthcoming series, *Torchwood: Miracle Day*...

Captain Jack's back on Earth – but he's not the only one who can't die anymore...

Hi Russell! Shooting on *Torchwood: Miracle Day* must have been completed by now – at the time of going to press, what stage are each of the episodes at?

Russell T Davies: "Shooting finished on Friday 13 March – we ended more or less at dawn, after a spectacular night shoot in which Captain Jack and Gwen Cooper had a long, dark night of the soul, saying stuff to each other that's never been said before. I think it's the best performances they've ever given – and that's saying something! At the moment, the first three episodes are completed – the TX is 10pm on 8 July on Starz, although we won't be able to confirm the UK transmission on BBC One until much closer to the time.

"All US networks exist by publishing broadcast dates well in advance, sometimes more than six months ahead, but because the UK industry is smaller, it's also more nimble, and able to change TX dates at the drop of a hat; therefore it traditionally keeps TX dates secret until a fortnight or so before. It's just two different philosophies, but that's why there's a difference on either side of the Atlantic, and it's not about to change. Beyond our control!"

In what ways has the production of *Torchwood: Miracle Day* differed from making earlier series? How has the shooting in America affected things?

"Certainly, production processes are different over here, but in the end, it's a script, an actor, and a camera – it's not that different! I know that faithful viewers must worry about how the show is going to look and feel. And I can understand that – it's an unusual thing, for a drama to leap countries like this. But I can absolutely guarantee that we haven't changed universes – this is still the same old *Torchwood* world. Old members of Torchwood get a mention – one of them very unexpectedly, straight away in the first episode! And there are even clear *Doctor Who* references, with the Doctor himself being mentioned. And there's even a reference to a *Sarah Jane Adventures* story which hasn't even been broadcast yet. So it's not a reboot, or a reimagining, it's not even a relaunch, it's the same *Torchwood*. And the show's had a lead character with an American accent since the very beginning, so maybe this isn't that big a leap! Obviously, we've designed it for brand-new viewers – but I've always tried to do that, with the start of every new season for all of these shows."

> **"I think it's impossible to watch the climax to Episode 5 without getting chilled to the core..."**

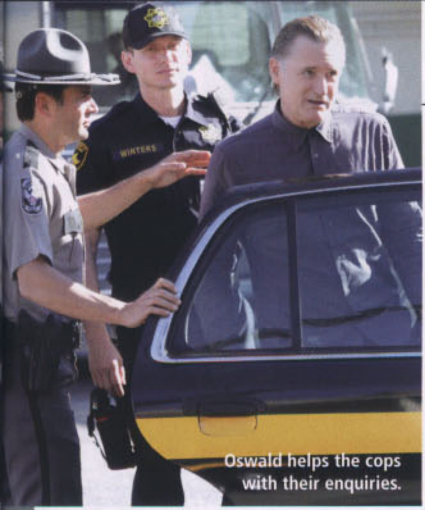
Gwen and Sergeant Andy – on the case.

What can you tell us about the new characters who are being introduced?

Dr Vera Juarez (Arlene Tur).

"Well, you've probably read a lot about Rex (Mekhi Phifer), Esther (Alexa Havins) and Dr Vera Juarez (Arene Tur), as well as the stunning combination of Oswald Danes (Bill Pullman) and Jilly Kitzinger (Lauren Ambrose), and you can go online to discover more about them on the Starz website (*www.starz.com/originals/Torchwood*), but there's a wealth of great guest stars to come. From Ernie Hudson to Frances Fisher, not to mention C Thomas Howell as a character known only as The Gentleman. It's also worth mentioning Marc Vann as Colin Maloney – he takes centre-stage in Episodes 5 and 6, which act as a two-parter in the middle of the series, and he's just amazing.

"Also Daniele Favilli appears as Angelo, a character around whom... well, that would be giving the plot away. Suffice to say, he's important! Plus, there's a whole host of


Oswald helps the cops with their enquiries.

recurring characters, who are about to become a vital part of the *Torchwood* world – at the CIA, we've got Marina Benedict as Charlotte, and Paul James as Noah, who both appear in five of the episodes, as well as three episodes for John de Lancie as Shapiro, the rudest CIA chief imaginable!

"From the UK cast, as well as the return of Tom Price, with PC Andy now promoted to Sergeant Andy, we have Sharon Morgan and William Thomas returning as Gwen's mum and dad, Mary and Geraint. Getting Americans to pronounce 'Geraint' correctly has been an education in itself, although the same is true of the English! But these two were first introduced in the wedding episode from Series Two, *Something Borrowed*, and it's a delight to welcome both back – and to put them right at the heart of the drama

"Just getting to know these actors, and the way they work, has been a joy. When you sit around the monitor chatting away to Bill Pullman, then you can't help thinking that life is good! He's been the best company, and I've never seen a man love the opportunities he's given more. Oswald's a difficult, complex character, and Bill's approached him with so much boldness and nerve, he's simply made him soar."

What aspects of *Torchwood: Miracle Day* are you particularly proud of?

"That it's so strong. And trust me, once the truth about Miracle Day unfolds, it's some of the strongest material you've ever seen. I think it's impossible to watch the climax of Episode 5 without getting chilled to the core. I think people expect you to bland out when you go to America – to start inventing cheesy cops and talking dogs (and yes, my series *Camembert & Fang* is also in development).

"But that ignores how strong the best of US drama is, and how much freedom you get on a premium cable channel like Starz. They want strength, they want opinion, they want strong voices. They want people to be amazed! They certainly saw that in *Children of Earth* and wanted more of the same. So I swear, nothing has been compromised or crushed – I think *Torchwood*'s stronger than ever. And it's going to challenge your opinion of who we are, as a species, and what we're all capable of. I'm proud of achieving that, in a new country, and I hope you enjoy it."

Are there plans for a second US co-produced series of *Torchwood*, if *Miracle Day* is a success?

"It's just too soon to say. One thing's for sure about *Torchwood* – you can never quite tell what it's going to do next! It's always taken me by surprise, so I won't even try to guess...!"

Ianto Jones returns in Torchwood radio plays

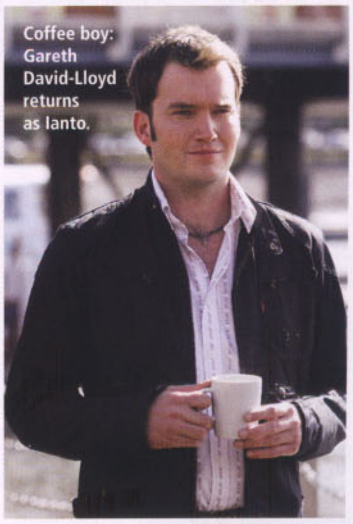
As well as *Miracle Day*, new adventures for the *Torchwood* team is on its way on radio, in books and in an online comic.

Russell T Davies tells **DWM**, "The radio plays were recorded in May and will be broadcast on Radio 4. They take place before the events of *Children of Earth* – as you'll see when *Miracle Day* transmits, the gap between Series Three and Series Four of *Torchwood* has to be left unexplored! So this is a chance to revisit the good old days, when Ianto Jones still made the coffee, inside the Hub. It's an absolute delight to welcome back Gareth David-Lloyd as Ianto, like he's never been away!"

The radio plays consist of three separate stories, all with a running theme of possession. They are: *Submission* by Ryan Scott; *House of the Dead* by James Goss and *The Devil and Miss Carew* by Rupert Laight. The stories' settings range from an old folks' home, to a haunted pub, to the depths of the Mariana Trench – and features Torchwood's first-ever official joint mission with UNIT.

"There are also three BBC novels to come, set during that period," Russell continues, "but the books are able to exploit the narrative gap in a way which would be impossible for radio."

Simultaneous with the transmission of *Miracle Day*, is *Torchwood: Web of Lies*, a website motion comic, written by Ryan Scott and Jane Espenson. Russell says,


Coffee boy: Gareth David-Lloyd returns as Ianto.

"This is a hugely exciting innovation, a fully-scripted animated adventure with interactive elements, with fantastic voice talents – John Barrowman and Eve Myles reprise their roles as Jack and Gwen, alongside special guest star Eliza Dushku, and co-starring Bob Harris.

"The adventure will run in weekly instalments, parallel with the event of *Miracle Day*, adding new clues, new insights, and new dangers, as everyone races to find out the truth behind the mysterious Miracle..."

Sarah Jane Adventures to be shown in October

The BBC has confirmed that the final episodes of *The Sarah Jane Adventures*, recorded in 2010, will air in the autumn – most likely October – on CBBC and BBC One.

Russell T Davies, executive producer of the popular CBBC spin-off from *Doctor Who*, tells **DWM**, "We had completed only stories 1, 2 and 3 from Series Five, each a two-parter in the traditional format. The first one is called *Sky*, by Phil Ford, the second is *The Curse of Clyde Langer*, also by Phil, and the third is *The Man Who Wasn't There* by Gareth Roberts. All starring Lis alongside Daniel Anthony as Clyde, Anjli Mohindra as Rani, and with Tommy Knight as Luke returning for a full two-episode appearance in the last story – so the gang's all together at the end."

The series is produced by Brian Minchin and will feature Peter Bowles, Christine Stephen-Daly and James Dreyfus among its guest stars.

Who Monopoly!

Hasbro is set to release a limited edition *Doctor Who*-themed version of the popular board game Monopoly. The game will be limited to 5000 copies and will be available from from 1 August 2011, RRP £29.99.

MONOPOLY
DOCTOR WHO

Blue Box Boy Speaks!

The controversial autobiography of Matthew Waterhouse, who played the ill-fated Adric in *Doctor Who* from 1980-82, has been released as a talking book, read by Matthew himself. It's available as a double-CD for £14.99 from Hirst Books at *www.hirstbooks.com*, or to download for £8.99 from What Noise Productions at *www.whatnoise.co.uk*.

In Memory of Elisabeth Sladen

The family of Elisabeth Sladen has named the place to which people can donate, should they wish to make a contribution in memory of the late actress. It's the Meadow House Hospice, c/o Henry Paul, 71 Greenford Avenue, Hanwell, London W7 1LJ.

Helping to raise money for the hospice is *Doctor Who*'s Brand Manager, Edward Russell, who's planning a 160-mile sponsored walk! "I'm looking at a summer of blisters and intensive map reading!" Edward tells **DWM**. "I was enormously fond of Lis, and it means a lot to do this for the hospice that looked after her at the end of her magnificent life.

"The plan is to walk from the *SJA* studios at Upper Boat to BBC Television Centre in London. The route will take me through South Wales, across the old Severn Bridge to Bristol, through Wiltshire until Reading, before following the Thames to London. And I'll actually be passing close to a number of locations where Lis filmed *Planet of the Spiders* and *The Hand of Fear*!"

If you would like to donate to Edward's fantastic challenge, please visit *www.justgiving.com/walkforlis*

Salute to the Brigadier

Two forthcoming events will celebrate the life and work of that beloved and much-missed star of the *Doctor Who* universe, actor Nicholas Courtney, who memorably played Brigadier Lethbridge-Stewart and who died in February at the age of 81. On Friday 15 July at 3pm there will be a Memorial Service for his family, friends and colleagues at the actors' church in Covent Garden, where Nick often used to worship. The event will be strictly all-ticket and applications for tickets should be made by mid June to a dedicated email address for the event: *brigmemorial@yahoo.co.uk*.

Then, on Saturday 10 September, also in Covent Garden, there will be a special 'Brig Day' for fans, at which a number of well-known stars from *Doctor Who* and other classic television series will share their memories of Nick. Details will appear in due course on the website *www.greyhoundleader.com* and anyone interested in attending can inform the organisers on another dedicated email address – *thebrigday@yahoo.co.uk*. The Brig Day will run from mid morning to mid afternoon and raise money for Children in Need, a charity close to Nick's heart, and also for Marie Curie Cancer Care, who took care of him at the very end of his life.

Doctor Who Adventures

In Issue 220 of **Doctor Who Adventures**, the magazine for younger readers, there's a free Time Lord planner notebook and pencil, an interview with Alex Kingston, a trip behind the scenes to see how the Doctor and Idris built a TARDIS, and two new comic strips: a trip to Albert Square in *Aaagh!*, and a deadly dodgem ride for the Doctor, Amy and Rory. The mag is on sale every week, price £2.50.

Frankenstein's creator to join the Eighth Doctor!

Mary Shelley, the author of *Frankenstein*, is joining the Eighth Doctor for three audio dramas from Big Finish Productions, commencing in October.

Julie Cox, who first played the role in the *Doctor Who* audio *The Company of Friends*, returns alongside Paul McGann's Doctor.

"We thought it'd be nice to follow up on *Mary's Story*, from *The Company of Friends*," says script editor Alan Barnes. "We know that Mary travelled with the Doctor for some time, so it seemed mean not to tell some of those missing stories!"

The mini-season begins with *The Silver Turk* by Marc Platt (writer of the 1989 TV story *Ghost Light*). Gareth Armstrong (from the 1976 TV story *The Masque of Mandragora*) guest stars as Dr Johann Drossel, Christian Brassington (*Burke and Hare, Elizabeth: The Golden Age*) is Alfred Stahlbaum and David Schneider (*I'm Alan Partridge, The Day Today*) is Ernst Bratfisch.

"*The Silver Turk*, by the always genius Marc Platt, carries directly on from where *Mary's Story* left off, with the Doctor and Mrs Shelley on their way to Vienna, where they meet an old enemy of the Doctor's, who's fallen into some very unlikely company!" says Barnes. "Fans of Marc's *Doctor Who* audio drama *Spare Parts* – which is just about everyone, I think! – will be thrilled when they hear what he's done with the Cybermen here..."

The Witch in the Well by Rick Briggs follows in November. "You may remember that Rick came to us through last year's New Writers' Opportunity," Alan continues. "I was pretty much sold as soon as Rick pitched me the title – yes, there's a witch, and yes, she comes from a well! But how and why she got there, and how the Doctor and Mary were involved – that's a story and a half..."

The cast of *The Silver Turk* includes Julie Cox (2nd from right) as Mary Shelley.

Simon Rouse (Hindle from the 1982 story *Kinda*) gives a stellar performance as Master John Kincaid, Andrew Havill (*Voyage of the Damned*) is Aleister Portillon, and Kevin Trainor (*Hellboy, The Hole*) plays Lucern.

"Finally – at least, for the time being – we've got *Army of Death*, by Jason Arnopp, who was one of the other new writers showcased on the *Demons of Red Lodge* release. If you know Mary Shelley's work, you'll know that *Frankenstein* wasn't the only science-fiction story she wrote – she also wrote an apocalyptic future Earth story called *The Last Man*. So that was the starting point for this, which has a devastated future world being overrun by walking skeletons."

The story boasts an all-star cast assembled by director Barnaby Edwards; David Harewood (Naismith in the TV story *The End of Time*) plays Vallan, Eva Pope (*Waterloo Road*) is Nia and Carolyn Pickles (*Harry Potter and the Deathly Hallows*) is Lady Meera, while actor and comedian Mitch Benn is Commander Raynar.

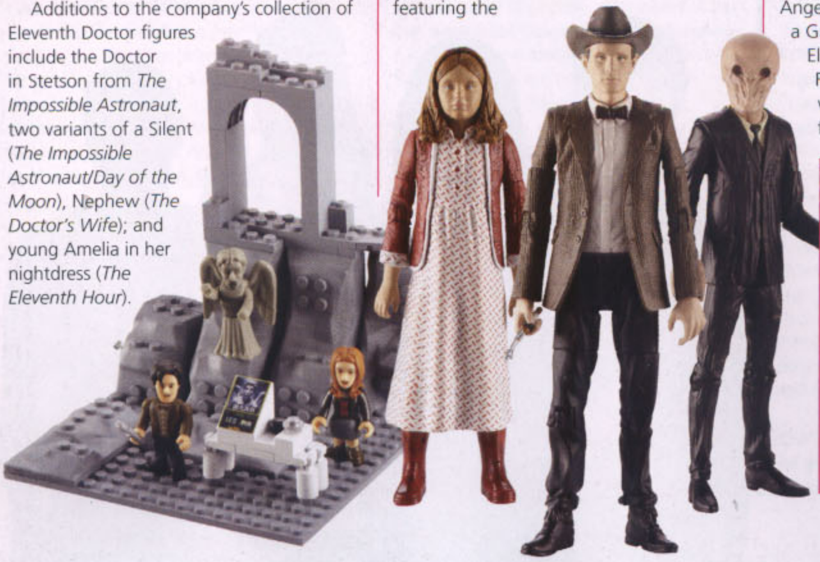
Character's latest action figures revealed

Toy manufacturer Character is to release a new collection of action figures from this month.

Additions to the company's collection of Eleventh Doctor figures include the Doctor in Stetson from *The Impossible Astronaut*, two variants of a Silent (*The Impossible Astronaut/Day of the Moon*), Nephew (*The Doctor's Wife*); and young Amelia in her nightdress (*The Eleventh Hour*).

Going further back, Forbidden Planet is to issue an exclusive box set based on the 1972 Third Doctor tale *The Time Monster*, featuring the Master with his TARDIS, the Crystal of Kronos, and the Doctor's 'TARDIS sniffer-outer'.

Meanwhile, Character has confirmed that in addition to the ten regular characters, five 'super rare' figures have been included in its first wave of *Doctor Who* construction toys, which are currently on sale. They are: 'Projected Weeping Angel', 'Raggedy Doctor', 'Amy Pond in a Green Coat', 'Silurian Alaya' and 'The Eleventh Doctor in his Kings Arms Football Kit'. Visit the Character website at *www.character-online.com* for further details.



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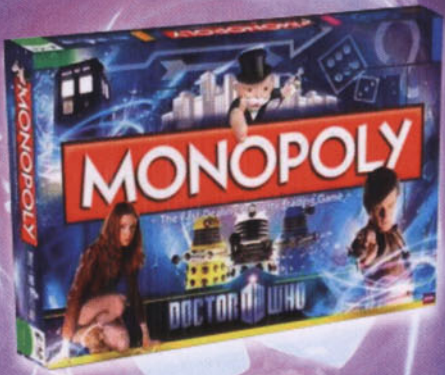

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Elisabeth Sladen 1946-2011

Elisabeth Sladen, best known for her role as Sarah Jane Smith in *Doctor Who* and *The Sarah Jane Adventures*, has tragically died of cancer, on 19 April 2011 aged 65.

Born Elisabeth Claira Heath Sladen on 1 February 1946, Lis – as she was often fondly known – began her career in 1965 at the Liverpool Playhouse reperatory theatre as a stage manager. She soon moved on to acting work, first of all in reparatory theatre, and later into television, appearing in both *Coronation Street* and *Z Cars* in the early 1970s, before being cast as Sarah Jane Smith in *Doctor Who* in 1973.

The news of Lis' death came as a huge shock to *Doctor Who* fans around the world. Alongside her friend and colleague Nicholas Courtney, who died in February, Elisabeth had one of the longest associations with *Doctor Who* of any actor. She first played the part in *The Time Warrior*, in which Sarah Jane became the new companion for the Third Doctor, Jon Pertwee. She would stay with the series for three years, making her final regular appearance in 1976's *The Hand of Fear*, by which time Tom Baker was playing the Doctor.

However, Elisabeth returned to play Sarah Jane on countless occasions – indeed, the 1981 drama *K9 and Company* became the first bona fide spin-off from *Doctor Who*. Although intended as a regular series, only one episode of *K9 and Company* was produced, and it wasn't until 2006, following another brief return to *Doctor Who*, that Sarah Jane would finally be given her own ongoing series – *The Sarah Jane Adventures*. Over the past five years, Elisabeth delighted a whole new generation of children, who were thrilled by Sarah Jane's latest escapades.

As the news of Elisabeth's passing broke online on the evening of Tuesday 19 April, tributes began to pour in from friends, colleagues and fans from all over the world. Lis' passing made the headlines on BBC News 24, where *The Sarah Jane Adventures'* executive producer Russell T Davies paid tribute to her [*see page 20 for YouTube link – Ed*].

Tom Baker, who played the Fourth Doctor alongside Lis, wrote on his website: 'I had no idea she was ill; she was so private, never wanted any fuss, and now, gone. A terrible blow to her friends and a shattering blow for all those fans of the programme whose lives were touched every Saturday evening by her lovely heroic character, Sarah Jane Smith... Those sweet memories of happy days with Lis Sladen, the lovely, witty, kind and so talented Lis Sladen. I am consoled by the memories. I was there, I knew her, she was good to me and I shall always be grateful, and I shall miss her.'

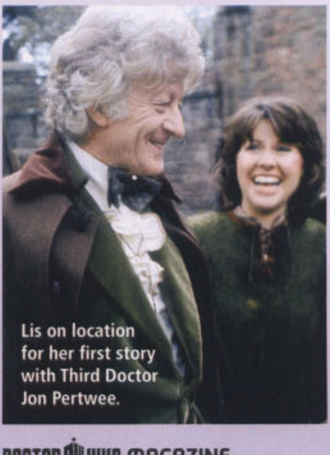
Tenth Doctor David Tennant, who worked with Lis in *School Reunion* (2006) and *The Stolen Earth/Journey's End* (2008), and guest-starred in *The Sarah Jane Adventures: The Wedding of Sarah Jane Smith*, said, "I just can't believe that Lis is gone. She seemed invincible. The same woman who enchanted my childhood, enchanted my time on *Doctor Who* and enchanted generations who have watched her and fallen in love with her – just like I did. I feel very honoured to have shared a TARDIS with Sarah Jane Smith, and I feel very lucky to have shared some time with Lis Sladen. She was extraordinary."

The current Doctor, Matt Smith, who starred with Elisabeth in *The Sarah Jane Adventures* story *Death of the Doctor*, said, "What struck me about Lis was her grace. She welcomed me, educated me, and delighted me with her tales and adventures on *Doctor Who*. And she also seemed to have a quality of youth that not many people retain as they go through life. Her grace and kindness will stay with me because she had such qualities in abundance and shared them freely. I will miss her, as will the world of *Doctor Who* and all the Doctors that had the good pleasure to work with Lis Sladen and travel the universe with Sarah Jane."

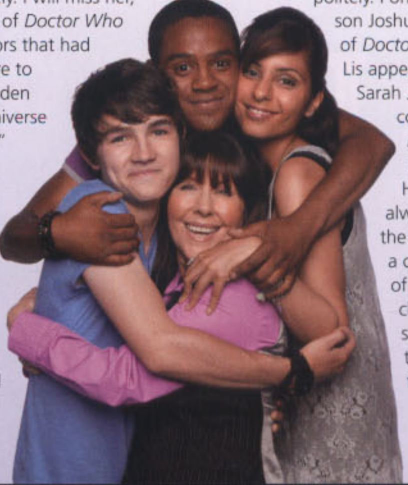
Meanwhile, *Doctor Who's* showrunner Steven Moffat, said, "Sarah Jane Smith was everybody's hero when I was younger, and as brave and funny and brilliant as people only ever are in stories. But many years later, when I met the real Sarah Jane – Lis Sladen herself – she was exactly as any child would ever have wanted her to be. Kind and gentle and clever; and a ferociously talented actress, of course, but in that perfectly English unassuming way.

"There are a blessed few who can carry a whole television show on their talent and charisma – but I can't think of one other who's done it quite so politely. I once showed my son Joshua an old episode of *Doctor Who*, in which Lis appeared. 'But that's Sarah Jane,' he said, confused, 'In old *Doctor Who*. From years ago. How come she always look exactly the same?' It's not a comfort today, of course, but children will still be saying that 50 years from now."

Elisabeth Sladen in the role which would forever define her: Sarah Jane Smith.



Lis on location for her first story with Third Doctor Jon Pertwee.



OUR SARAH JANE...

After Elisabeth's death, DWM was inundated with letters from readers who wished to share their memories, and pay tribute to, the woman who was part of so many lives for so long. This is just a small sample of them:

One thing that you got from Lis' portrayal of Sarah Jane was that she never treated the character as just another acting job or 'took a day off'. She was fiercely loyal to the role and was well deserving of being the benchmark by which other companions were, and still are, measured. Thank you, Lis, not just for being the Doctor's best friend, but for being a good friend to everyone in *Doctor Who* fandom.

ROB ALMOND LANCASHIRE

I had the privilege of meeting Elisabeth Sladen, just once, as an awestruck 12-year-old *Doctor Who* fan at the Manopticon 3 convention in 1994. We spoke very briefly, at the autograph session. Our talk can't have gone on for more than a minute, yet within those 60 seconds she displayed all the same qualities she brought to Sarah Jane – calmness, kindness and a wonderfully British unassuming charm. Now *that* is a celebrity. Till we meet again, Sarah.

ROB KEELEY EMAIL

Sarah Jane Smith, you were my companion! I remember you, back in the 1970s, dashing fearlessly along corridors or through woodland, the Doctor's scarf flapping ahead of you! So brave, so determined, so caring. Always ready to face deadly danger, never one to back down, always resourceful and grounded. A true companion and friend for the Doctor.

Goodbye Elisabeth and thank you for so many, many happy memories courtesy of Sarah Jane Smith.

PAUL REYNARD MANCHESTER

Like all her fans, I was terribly shocked and saddened upon reading about the death of Lis Sladen; it adds further poignancy to the recent DVD release of *Planet of the Spiders*. Lis' performance was, as always, superb. Very few companions could portray possession so convincingly. Is it any wonder she is still regarded as the most popular of all the *Doctor Who* companions?

PIERRE CASPERSZ EMAIL

I was fortunate to meet Lis at a few events and she was always as fabulous off screen as on. Last autumn I underwent chemotherapy. It was a frightening time, but thankfully it coincided with the last series of *The Sarah Jane Adventures*. It gave me much-needed relief, and allowed me to talk about something other than being ill. There was plenty to smile about at a time when smiling was the last thing on my mind. So, to Lis' family, friends, colleagues and my fellow fans, my deepest sympathies.

PAUL J GUEST EMAIL

Sarah Jane Smith was by far my favourite companion, probably because of her indomitable spirit, which obviously came from Lis herself. Being my mum's age, she was like a second mother to me. My mum always took us on great adventures at home; as Sarah Jane, Lis did this in the realms of time and space. Sarah and Lis were special, not just to me, but also to my daughters, who will miss following Sarah Jane's adventures.

JP GOODWIN NOTTINGHAMSHIRE

Elisabeth Sladen should have been a Dame, she was always a friend to the fans of *Doctor Who*, and she always supported us through the years it was not on television. We will all miss her.

THOMAS S LYLES EMAIL

Elisabeth Sladen lit up the screen. She brought so much charisma to whatever she was in. And now all I can do is quote the Doctor from *School Reunion*: "Goodbye, my Sarah Jane!" – you will be greatly missed.

NOEL WHITEHALL BIRMINGHAM

"The universe has to move forward. Pain and loss, they define us as much as happiness or love... Everything has its time. And everything ends." Goodbye, Sarah Jane Smith. You will never be forgotten.

NICOLA FARR EMAIL

Joined by Tom Baker in 1974's *Robot*.

"With the passing of Elisabeth, many of us feel that we have lost a childhood friend..."

With the passing of Elisabeth, many of us feel that we have lost a childhood friend. I was totally in love with Sarah Jane when I was six – in a way that I think only the very young can be with somebody who's fictional. I spent every week in terror that the latest monster was going to be the one that would deprive us of her – and that's probably one reason why I'm so devastated, now that a real-life monster has finally done so. My heart goes out to her family and all those whose lives she enriched.

MIKE SIVIER EMAIL

I am heartbroken at the news of Elisabeth Sladen's passing. It still has not sunk in, and after watching the CBBC tribute I just couldn't stop the tears. I met Lis a few times and at one convention I met both Lis and her daughter, Sadie. We had about 10 minutes to chat and to have photos, just the three of us and my mum! I will never forget Elisabeth and what she did for me and *Doctor Who* fans of all ages.

LEE ROBINS TIVIDALE

I have been fortunate enough to meet Lis on quite a number of occasions over a period of over 30 years. I initially met her during the filming of *K9 and Company* back in 1981.

I remember, as a young lad, being quite intimidated by the filming, but Lis took pity on me and chatted happily away between takes. Shortly afterwards, she invited a friend and I to a school fête in Ealing that she was attending. I felt very privileged to be there as her guest and reminded her of it some 20 years later when we met at a convention. Lis recalled the event and took me aside after the signing to buy me a drink, introducing me to Nicholas Courtney as though I was a long-lost friend.

I last saw Lis at David Tennant's leaving party in Cardiff on the set of his final *Doctor Who* story. Lis spent most of the evening with Bernard Cribbins, sitting at a table near the makeshift dance floor. The guests and crew alike clearly adored her. By all accounts, she was a remarkable person to work with.

As a fan of the show I'd like to think of her up in that big UNIT base in the sky alongside Jon Pertwee, Ian Marter, Nicholas Courtney and Barry Letts. Certainly, the commentary on the recent DVD release of *Planet of the Spiders* has become even more poignant in light of this tragic news.

To paraphrase one of Sarah's most famous lines: "Don't forget her." Of course we won't.

MARTIN SPELLACEY EMAIL

When Lis died, I just couldn't quite believe it. I still can't get my head round the fact that she's gone. I received the **DWM** *Sarah Jane* Special shortly after hearing the news, which I will keep as a tribute to her memory.

LUKE DAVIS (12) DURHAM

One of my earliest memories includes Sarah Jane, a spider, and Jon Pertwee's regeneration – and it's safe to say that since then I have never liked those eight-legged creatures. I wasn't watching these episodes in the 1970s however, but via a video player with my dad in the 90s, yet Sarah Jane was as much a part of my childhood as she was of the generation she originally entertained – so much so that I own a version of the Andy Pandy outfit and wrote about her in my university application last September! ►

Teeth and curls: Lis returned to *Doctor Who* for the 20th anniversary story *The Five Doctors*.

"Lis had a warm and generous personality and took the time to make people feel special..."

◄ It brought me great sadness therefore to hear of the passing of Elisabeth Sladen, a lovely, talented, thoughtful, beautiful actress who showed such dedication not only to *Doctor Who* and Sarah Jane, but to the fans as well. Lis was a role model, a graceful, brilliant woman who is timeless and will never be forgotten.

LAURA (18) EMAIL

The tears from the TARDIS are falling on America, too. We'll miss you, Sarah Jane!

PEGGY MARONEY GREENVILLE, TEXAS

I met Lis on a number of occasions over the years. We would chat, she'd sign a picture or two for me, and I'd go away delighted. She had a warm and generous personality and she took the time to make each and every person in the queue feel special when they talked to her. I treasure those memories.

JOHN HOWE LUTON

Elisabeth Sladen was an inspirational woman from my home town, making me realise it is not where you come from but the person you are inside which counts. Her death has shown how amazing the *Doctor Who* community can be, pulling together because of a devastating event. It really makes one feel part of something. I am planning to run the Race for Life in her name and I urge many people to do the same. My nan, dad, niece and myself were all upset by her death – four generations of people she had touched.

JASMIN BECKETT (15) LIVERPOOL

The happiest memories of my childhood are of watching the Fourth Doctor and Sarah Jane at Saturday teatime in some of the most memorable stories that *Doctor Who* has ever produced. When every fan's dream came true and Sarah Jane returned, life was complete once again – surely I cannot have been the only one to cheer when 'Elisabeth Sladen' appeared in the titles of *The Stolen Earth* and *Journey's End*?

Although a light has gone out on part of my childhood with this terrible news, both Lis and Sarah Jane will live on in our hearts forever. I hope that her family will take some comfort from the love that we all felt for her.

IAN BIRCH PETERBOROUGH

I never met Elisabeth Sladen and yet I mourn for her like she was a lifelong friend; and that is what she was, for me and so many others. She was a fine actress and beautiful person, but most importantly, she was Sarah Jane Smith. She was such a positive character for women, not just in sci-fi, but television in general. The legacy that Elisabeth has left us, and why there are so many of us saddened by her passing, is that she made Sarah Jane *real*.

IAIN MAYNARD EMAIL

Starring with Tenth Doctor David Tennant in 2006.

In the late 90s I was Senior Announcer at UK Gold. *The Vortex* was our Sunday morning sci-fi slot and we had just started in-vision continuity. Lis was asked if she would be interested in coming along and introducing some of her *Doctor Who* episodes. She agreed, and was not only a pleasure to chat to, but a good laugh, too. I'll miss her frankness, and her love for the show and for the character of Sarah Jane. I just can't believe she's gone.

GLEN ALLEN EMAIL

I'm just writing this email to say a massive thank you to all the *Doctor Who* fans who have donated to Cancer Research UK in memory of Elisabeth Sladen on the page that my friend Karen and I set up. It truly shows how loved she was that so many people came out in support and to donate in her name, and the messages of remembrance have made me cry more than once. In just over 24 hours *Doctor Who* fans donated over £2,500, which is amazing.

GEMMA EMAIL

I once sat down with Elisabeth Sladen to get our picture taken together. We'd been chatting about families. I asked her how her husband Brian and her daughter Sadie were doing, and she asked about my wife Tracy and my newly-born daughter Kate.

I got a bit weepy as I thought this was to be my final convention and she was my final guest. I told her about my concerns and worries with the responsibilities of bringing up a daughter. She gave me a cuddle and told me not to worry, things would get a lot better. We both laughed and the photographer took his picture, which hangs proudly in my hallway. Lis told me, "Take Kate to the next convention," so she could meet her! I returned home to Aberdeen touched with the advice that this wonderful lady had given.

My daughter Kate is now eight years old, she adores *The Sarah Jane Adventures* and the DVDs are on all the time. I sent a letter to Lis asking if she could send Kate a signed photograph before her eighth birthday, which she did, along with a small letter to myself. Kate now hangs her framed photograph in her room. Kate, sadly, never got the chance to meet Lis.

Lis was a friend who brought warmth and kindness and cared so much about the fans.

EWAN, TRACY & KATE MORGAN EMAIL

A few years ago my son and I attended the Chicago TARDIS convention and had the privilege of meeting Lis. She was wonderful and gracious. When she met my son, Eluides Jr, she walked up to him in the hallway and said hello to him personally. He was gobsmacked that Sarah Jane Smith knew his name! She had actually made it a point to pronounce it correctly the first time; this is no easy feat! Throughout the entire weekend Lis made him and me feel like we were old friends and truly made our time there special. Elisabeth Sladen, you were an amazing actor and a beautiful person.

ELUIDES PAGÁN HOBART

I remember Lis' début as the Doctor's companion in *The Time Warrior* and it didn't take long before I considered her to be the best, standing head and shoulders above all her predecessors and successors. As adults, we all appreciate how much of the success of the character was due to the wonderful and irreplaceable Lis Sladen.

My husband and I have just become parents for the first time. Our daughter, Elisabeth, was born on 6 April this year. I never imagined that we would lose her namesake less than a fortnight later. A son would have been named Nicholas (after Courtney). How heartbreaking to lose two such outstanding actors in such close succession.

DEBBIE RITCHIE WARWICKSHIRE

Lis was always generous with her fans and remained full of enthusiasm for the programme. I was lucky enough to meet her many times over the years and, despite the huge number of people who always wanted to see her, she always took time to make conversation with everyone. On our first meeting, I commented on how, as a child, I wanted to rescue Sarah Jane from the Mummies in *Pyramids of Mars*. She greeted me warmly with a hug and said: "That's the nicest thing anyone has said to me today!" Just as the Doctor has lost his best friend – in many ways, so have we all.

DAVID McCALLUM MURISTON

Some years ago a friend of mine got to know Lis. When she heard he was having a particularly bad time, she went to his shop to see him and ask if he was okay. The shop he ran was science-fiction-related, so not only was this a very kind gesture, but by going into the shop she was entering a situation where she might have had to sign autographs in her private time. Supporting a friend was far more important to her than any inconveniences that might have resulted. Farewell to the number one companion, and thanks for everything.

ROBIN CLARK EMAIL

During the four series of *The Sarah Jane Adventures* Elisabeth's character gave a lot of advice, not least this: "Life on Earth can be an adventure too, you just have to know where to look."

We will grieve for her but we must also remember what she did when she was alive. So let us celebrate the life of an extraordinary woman, who fought Dinosaurs, Daleks and Davros, Mummies and Morbius and Sontarans and Zygons, who defeated Slitheen, Gorgons and Bane and the Trickster three times! Goodbye Elisabeth Sladen, You will be sorely missed.

OLIVER JACKSON (13)
MINETY, WILTSHIRE

SARAH JANE FOREVER

A personal tribute to Elisabeth Sladen by Russell T Davies, writer and executive producer of *The Sarah Jane Adventures.*

© REX

"Lis was gloriously loopy. She lived in a constant blizzard of disasters, through which she would glide like a late-night Lucille Ball."

There are old, damp picnic tables outside the Upper Boat studios, where people often gather for coffee and gossip. I sat there with Lis a good few times. I'd be on my way to a meeting, she'd be on her way to a Slitheen, but we'd stop and take stock. One day, I said, "When you decide you've had enough of all this, just give me a warning. Give me a year's notice, or so. Cos I'll come back for that. If you're going to have a final *Sarah Jane Adventure*, then I'm going to write it." "Ooh," said Lis, all glittering - because she loved talking about this stuff just as much as we do, don't ever doubt that - and then she said, "Do you know how you'd end it?" "Oh yes," I said. She asked me, "How?"

I'm writing this a few days after 19 April 2011, as we all come to terms with the shocking news. Did I ever think I'd have to write this? Never. Oh, never. She is gone, she is gone, and it's still impossible.

We had known that Lis was unwell. She'd asked *The Sarah Jane Adventures* production team, very discreetly, to keep this private. We'd quietly agreed to postpone the new series until next year - and she fooled us all, damn it! Not one of us, during the long conversations we had about the situation, had ever imagined it was this bad. Maybe we'd all thought, so often, how young she was, that we'd convinced ourselves that things could never change.

There are a lot of people now saying that 65 years is no time at all. I'm not sure I agree. I think 65 years is a long, long time. Just look at what Lis achieved with all those years! She enchanted an entire generation; she waited with dignity; she enchanted another. If you want proof of what she means to children today, then take a deep breath, steel yourself and read the CBBC Newsround comments page. It's one of the saddest and most beautiful things I have ever seen, as thousands of boys and girls express their love.

I first met Lis in Joe Allen's restaurant in London. Phil Collinson and I had gone to lure her back on to the screen, with the script for *School Reunion* tucked in our back pockets. We came to meet an actor; we left, hours later, arm in arm, singing through the streets of Soho, drunk as skunks. Good start!

And then, it never stopped. The day after *School Reunion* had finished recording, I went round to Lis' hotel to say goodbye. She sat there, surrounded by flowers - some from Tom Baker, with a handwritten note - and she looked back wistfully on a nice, one-off adventure. I remember leaving her and getting into the lift and thinking: it's not over yet, lady. Oh, not by a long way!

I think that Lis must have found the human race a bit odd. In her experience, people - and men in particular - would do nothing but babble and stutter and boggle. Did she know that it was impossible for us? That we couldn't stand next to her without thinking, "I'm with Sarah Jane Smith!" Since 19 April, a lot of us have worried that she never knew how much she meant to us, how loved she was, or how good she was. She could be so terribly insecure. And yet, and yet... I think, every once in a while, in the pause between moments, you could catch a glimpse of something; a tiny, clever twist in her smile, a certain glint of light in the corner of her eye. Oh, she knew. I honestly believe that she knew.

She was kind and funny and sharp and shrewd, and Anglo Saxon never sounded better than when being muttered in a dark aside from Lis Sladen. But I've been searching for a particular word that applies to her, and I think at last I've found it. Loopy. Yes, loopy. Lis was gloriously loopy, and I loved her all the more for it. She lived in a constant blizzard of disasters, through which she would glide like a late-night Lucille Ball. I was with her once at a *Radio Times* party, when she spotted John Simm across the crowded room. She was utterly determined to talk to him, so she headed straight for him. And I mean literally, in a straight line. Leaving devastation in her wake! Three waiters, the sound system and a TV chef have never worked since. Jane Tranter ended up in the Ladies', sponging the blood off Lis' leg - I'm not kidding! - and I swear, I don't think Lis even noticed. She just kept saying dreamily how lovely John was, and what a nice night she'd had.

She lived her life like that. I'd visit her Cardiff flat, and she'd always be in her dressing gown. Not because she was leisurely, but because something had just exploded. We would wonder, together, how hair dye could possibly have reached the ceiling. I once phoned her and her first words were, "I'm covered in glass because the bus just shattered on top of me and they threw me off." I have no idea what that meant, I'd stopped asking by then!

Oh Lis, you were bonkers and beautiful and you made me hoot. And I know that *Doctor Who* is only a part of Elisabeth Sladen's story; that Brian is the golden thread woven throughout her life; that I have never known a mother love her daughter more.

So we sat at a picnic table and Lis asked me how I would end *The Sarah Jane Adventures*, and I said that she couldn't just retire, could she? I said, "She'd do something magnificent, and then she'd make sure the kids were fine, and then she'd go... up!" "What d'you mean, up?" asked Lis, and she was laughing, "You mean, into the sky?" "Yes!" I said. "She'd go up. Onwards. Outwards. Into the stars. Just... up! D'you fancy that?" "Oh yes," said Lis. "That sounds nice."

So she's rising now. There she goes! Up, up, up, into the sky, and into the stars, forever. Goodbye, Sarah Jane! We love you. Goodbye. DWM

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

Darvill Bedevils Doctor

■ While *Doctor Who* is on its summer break, **Arthur Darvill** will play Mephistopheles in Christopher Marlowe's *Doctor Faustus* in repertory at London's Shakespeare's Globe between 18 June and 2 October (Box office 020 7401 9919). Darvill was a guest on Channel 4's *Fern* on 20 April. **Karen Gillan**, who with **James Corden** was a guest on ITV1's *Paul O'Grady Live* on 6 May, is a *Scottish Fashion Awards* Icons nominee with results in Glasgow on 15 June. *FHM*'s 100 Sexist Women 2011 places Karen at 42 with **Billie Piper** at 72 (Daisy Lowe at 29 might please Matt Smith).

Shakespeare Codes

■ **Catherine Tate**, **John Simm**, **Simon Callow** and **Anthony Head** performed their favourite Shakespeare monologues for Sky Arts 1's *In Love with Shakespeare* on 28 May with the individual speeches being shown in June on Sky Arts 1 and 2. Tate supported Disney Junior TV initiative *A Poem Is* reciting AA Milne's *Us Two* to pictures from *Winnie the Pooh* on 7 May. John Simm received a *Radio Times* cover for *Exile* (out on DVD 13 June) and was *The One Show*'s guest on 27 April.

John Simm in BBC One's *Exile*.

No Black Spots

■ Voice work is no black spot for **David Tennant**, having lately provided Charles Darwin for Aardman 3D stop-motion picture *The Pirates! In an Adventure with Scientists* (released on 30 March 2012) featuring *Comic Relief* Doctor **Hugh Grant**, **Russell Tovey** and **Brian Blessed**. Tennant was dad Joe in Radio 4 divorcee comedy *The Gobetweenies* with **Stuart Milligan**, completing four episodes on 27 May and will narrate a second series of BBC Four's *Twenty Twelve* starring **Hugh Bonneville** and **Jessica Hynes**. Tennant promoted *United* on BBC One's *Breakfast* on 21 April, alongside a **Karen Gillan/Arthur Darvill** pre-recorded interview promoting *Doctor Who*. David's film *The Decoy Bride* in which he stars as James Arbor, received its world première at the Cannes Film Festival in May.

Eccleston's Fuse Lit

■ **Christopher Eccleston** plays Daniel Demoys, a small-time Manchester politician with a guilty secret in *The Fuse*, a five-part BBC One drama about obsession, addiction and redemption executive-produced by **Piers Wenger**. Chris heavily promoted BBC Two's *The Shadow Line* (continuing until 16 June and featuring **Sean Gilder**, **Lesley Sharp**, **Robert Pugh** and **Ace Bhatti**) with appearances on *Front Row*, *Graham Norton*, *The One Show* and *Breakfast* and various print media including a notable interview in *theartsdesk Q&A* on 30 April (via *www.theartsdesk.com*). **Wenger** is also executive producer of Tom Stoppard's *Parade's End* for BBC Two. **Susie Liggat** is producing three-part BBC One comedy drama *Sugartown* featuring **Tom Ellis** and **Miranda Raison**.

Torchwood Tales

■ **John Barrowman**, who was a contestant on Watch's Thorpe Park located *Scream if You Know the Answer!* game show on 8 May, has a cameo as himself on news satire *Goodnight Burbank* available via the internet. **Gareth David-Lloyd** plays Hale in Syfy's TV movie *Red Faction: Origins* on 4 June. **Burn Gorman** was Carl in Radio 4's *Deep Down and Dirty Rock'n'Roll* on 14 May.

Paul McGann stars as Mark North in Episode 2 of BBC One's *Luther*.

Stage Craft

■ *Rocket to the Moon* at London's Lyttleton Theatre until 21 June with music by **Murray Gold** stars **Joseph Millson** (Matt Beer in Channel 4's *Campus*) as Ben Stark. **Nabil Shaban** plays Constantius II in Ibsen's *Emperor and Galilean* (or Gallifreyan?) at London's Olivier Theatre from 9 June to 31 July. **Penelope Wilton** is Agnes in *A Delicate Balance* at London's Almeida Theatre opposite **Tim Pigott Smith** and **Lucy Cohu** until 2 July. **Louise Jameson**'s *Season's Greetings* tour is no longer happening. For the Beacon Fringe (*www.the-beacon.co.uk*) she is presenting *The Murder Mystery* on 3 June and reprises Lady Ditchling in *Love's the Thing* on 24 June. *The Seeds of Doom*'s **John Challis** is Malvolio in *Twelfth Night* at the Ludlow Festival (25 June to 9 July).

TV Craft

■ **Murray Gold** has written the music to ITV1's *Scott and Bailey* starring **Suranne Jones** and **Lesley Sharp**, which began a six-week in May. **Bernard Cribbins** contributed to BBC Two's *Arena: Produced by George Martin* on 25 April. **Paul McGann** guest stars in Episode 2 of BBC One's *Luther*, due in June. Six-part medical comedy drama *Sirens*, produced by **Chris Clough**, launches on Channel 4 in late June. **Andrew Gunn** is a director on *Waterloo Road*. **Charles Martin** directed ITV1's *Case Sensitive*.

Craft Awards

■ **The Mill** picked up the Visual Effects BAFTA Television Craft Award for *Merlin* on 8 May. Other winners were **Steven Moffat/Mark Gatiss**' *Sherlock* for editing and the **Phil Collinson**-produced *Coronation Street* live episode for direction.

Quickies

■ **Noel Clarke** plays Truman in 3 June cinema release *Screwed*. **Paul Cornell**'s new horror play *Something in the Water* has been recorded for Radio 4.

Yolande Palfrey

Obituary

■ **Oliver Elmes**, who designed the Seventh Doctor's title sequence, died in May. **Yolande Palfrey**, who was Janet in *The Trial of a Time Lord* (Parts 9 to 12), died on 9 April aged 54. **Terry Adams**, who was Corporal Riley in *The War Games* (Episode 4), died on 7 April. DWM

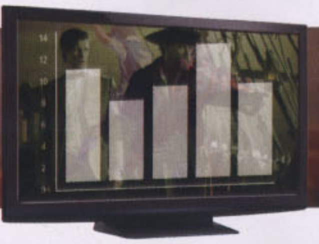
THE RETURN OF... regenerations 2011

The critically acclaimed Regenerations Convention returns to The Village Hotel, Swansea on 17-18th September 2011.

Registrations are limited to 200 and bookings are being taken now, don't miss out! Guests already confirmed include **Sylvester McCoy, David Warner, Sophie Aldred, Wendy Padbury, Frazer Hines, Neve McIntosh** and **Nick Briggs**. Check the website for our full line-up and news of more guests as they are confirmed. Regenerations is a two day convention. Price is £80 for the weekend, send cheques (payable to Regenerations) to 69 Grenfell Park Road, St. Thomas, Swansea SA1 8EZ. Check the website for full details.

WWW.REGENERATIONSSWANSEA.CO.UK

Guests appear subject to professional commitments



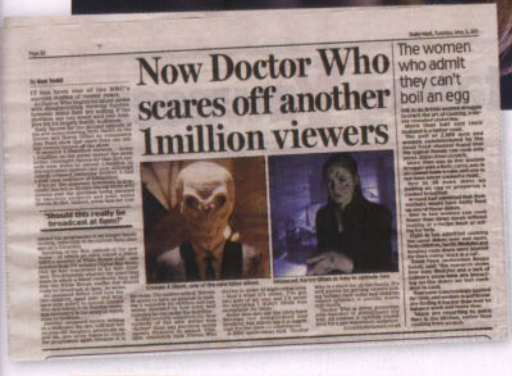
PUBLIC IMAGE

Tom Spilsbury looks at how the new series of *Doctor Who* has been faring in the ratings charts – and reveals the facts behind the stats...

'Now Doctor Who scares off another 1 million viewers!'

(Well, that's what the Daily Mail says, anyway...)

Amy counts up the number of times the tabloids have run their annual '*Doctor Who*'s falling ratings' story. And then, every year, they forget...



Now Doctor Who scares off another 1million viewers

"Should this really be broadcast at 6pm?"

The women who admit they can't boil an egg

Things that make Britain Great: Fish and Chips. The National Health Service. The 'JR Hartley' Yellow Pages advert. Ant and Dec. Royal Weddings. *Doctor Who* (obviously). And Good Honest Journalism. Oh, hang on...

So, did any of you read the good old *Daily Mail's* report on *Doctor Who*'s ratings performance the other week? 'Disappointing viewing figures' it says here. Given that *Doctor Who* remains one of the BBC's top-rated programmes [*see the ratings charts for the weeks of Episodes 1 and 2, opposite*], presumably the Beeb is pretty disappointed with everything except maybe *EastEnders*. Oh, and maybe they could turn *The Royal Wedding* into a series. That one seems popular.

Let's look at a few facts, shall we?

Episode 1, *The Impossible Astronaut*, had a final BARB ratings figure of **8.86 million**. Down on 2010's 10.08 million for Matt Smith's début *The Eleventh Hour*, true – but new Doctor episodes are always likely to pick up a lot of casual interest. If we cast our net a bit wider, we see 8.62 million for 2006's *New Earth*, 8.71 million for 2007's *Smith and Jones*, and 9.14 million for 2008's *Partners in Crime*. Suddenly, the rating for *The Impossible Astronaut* looks less 'disappointing', and more 'business as usual'. Mind you, 'business as usual' for *Doctor Who* would translate as 'pretty stunning' for most of the rest of television. As has been the case for the last seven years, the Doctor is sitting pretty in the upper echelons of the television charts, alongside rival soap operas *EastEnders* and *Coronation Street*, and entertainment show *Britain's Got Talent*.

The thrust of the *Daily Mail* article – and indeed, even of such trusted industry journals as *Broadcast* – was the observation that *Doctor Who* had dropped noticeably for its second episode. Despite the *Mail*'s notion that the viewers had been 'scared off' by plotlines that are 'too scary and too complex', perhaps there's a more straightforward explanation for the second episode's (still excellent) rating of **7.30 million**. As with many of the previous Episode 2s, there was a decrease of a million or more viewers. This is, in fact, quite common across most television dramas. Series launches are always given the most publicity and hype. 2005's *The End of the World* saw a decrease of over 2.8 million from *Rose*. *The Shakespeare Code* fell by almost 1.5 million from the previous week's *Smith and Jones* in 2007. And last year's *The Beast Below* rated with 1.7 million fewer viewers than *The Eleventh Hour*.

These drops are never permanent or part of a continuing trend, and in every case ratings have risen again for Episode 3. This tradition continued in 2011, with *The Curse of the Black Spot* bouncing back up to **7.85 million**.

So, the question remains, has there been – as the *Daily Mail* would have us believe – a stark downturn in *Doctor Who*'s ratings since its 2005 comeback? Well, as always, some episodes have performed better than others, but the bottom line is that since the big return, no episode has rated lower than six million (6.08 million for 2006's *The Satan Pit*, in fact), which in itself would be a huge hit for any British television drama. The average ratings for each series since the return (not including anomalous figures for Christmas Specials *etc*) have been 7.9 million (2005), 7.7 million (2006), 7.5 million (2007), 8.0 million (2008) and 7.7 million (2010). So the figures for 2011 so far certainly seem broadly in line.

TOP 20 PROGRAMMES

Week 16: 18-24 April 2011

Pos	TV Series (Channel, day)	Rating
1	**EastEnders** (BBC One, Mon)	11.01m
2	**Coronation Street** (ITV1, Mon)	10.44m
3	**Britain's Got Talent** (ITV1, Sat)	10.02m
4	**Coronation Street** (ITV1, Mon)	9.90m
5	**EastEnders** (BBC One, Tue)	9.65m
6	**Doctor Who** (BBC One, Sat)	8.86m
7	**EastEnders** (BBC One, Fri)	8.80m
8	**EastEnders** (BBC One, Thu)	8.38m
9	**Coronation Street** (ITV1, Fri)	8.22m
10	**Coronation Street** (ITV1, Fri)	8.21m
11	**Coronation Street** (ITV1, Thu)	8.15m
12	**Emmerdale** (ITV1, Mon)	7.42m
13	**Emmerdale** (ITV1, Thu)	6.84m
14	**Emmerdale** (ITV1, Tue)	6.78m
15	**Emmerdale** (ITV1, Fri)	6.61m
16	**Emmerdale** (ITV1, Wed)	6.60m
17	**Coronation Street** (ITV1, Sun)	6.54m
18	**Emmerdale** (ITV1, Thu)	6.40m
19	**Lewis** (ITV1, Sun)	6.33m
20	**The Reckoning** (ITV1, Mon)	6.06m

Week 17: 25 April - 1 May 2011

Pos	TV Series (Channel, day)	Rating
1	**The Royal Wedding** (BBC One, Fri)	13.59m
2	**BBC News** (BBC One, Fri)	10.76m
3	**Britain's Got Talent** (ITV1, Sat)	10.22m
4	**Coronation Street** (ITV1, Mon)	9.69m
5	**EastEnders** (BBC One, Tue)	9.59m
6	**Coronation Street** (ITV1, Mon)	9.41m
7	**EastEnders** (BBC One, Fri)	9.13m
8	**EastEnders** (BBC One, Mon)	8.87m
9	**Coronation Street** (ITV1, Thu)	8.57m
10	**Coronation Street** (ITV1, Fri)	8.46m
11	**EastEnders** (BBC One, Thu)	8.30m
12	**Coronation Street** (ITV1, Fri)	8.09m
13	**Emmerdale** (ITV1, Thu)	7.78m
14	**Emmerdale** (ITV1, Fri)	7.34m
15	**Doctor Who** (BBC One, Sat)	7.30m
16	**Emmerdale** (ITV1, Mon)	7.24m
17	**Emmerdale** (ITV1, Tue)	7.15m
18	**The Suspicions of Mr Whicher** (ITV1, Mon)	7.15m
19	**Coronation Street** (ITV1, Sun)	7.06m
20	**Emmerdale** (ITV1, Wed)	6.92m

We should also point out that none of these figures take into account iPlayer. Each of the first three 2011 episodes were accessed a million times within the first seven days of availability. Even if we take a *very* conservative guess and suggest that only half of these are new viewers, that's still an awful lot of extra people who aren't acknowledged in BARB's figures in the charts above. Of course, other shows also add to their numbers with iPlayer *etc*, but few quite as much as *Doctor Who*, which is clearly a show that people want to catch up on, even if they're out on a Saturday night.

And while we're talking about Saturday nights, how has the rest of telly been faring, given how disappointing the figures have been for *Doctor Who* and *Britain's Got Talent*? (Oh yes, Simon Cowell's freak show is failing too, dontcha know...? Only ten million are watching!) Well, *Doctor Who*'s lead-in show *Don't Scare the Hare* failed to reach even two million viewers. Hare today, gone tomorrow, by the looks of it. *So You Think You Can Dance*, which has followed *Doctor Who* in BBC One's schedule, has hovered between three and four million. Hospital drama *Casualty* has managed a respectable five million or so. Meanwhile, over on ITV1, *New People do the Funniest Things* struggled to reach two million opposite *Doctor Who*. In its later 7pm slot, *Sing if You Can* has averaged 3.2 million.

So, case closed by the looks of it. *Doctor Who* is clearly doomed. But join us next issue anyway, as *Public Image* examines the alarming slide of the *Daily Mail*'s circulation figures... DWM

GALAXY FORUM

DOCTOR WHO
FREE MASSIVE POSTER!
MEET THE DOCTOR'S WIFE!

Sinister Silence, swashbuckling Amy, petrified Pirates! And the death of Doctor Who - It's your letters!

The first half of the new season is nearly over. So what do think of it so far? Let's go back to that first story...

IMPOSSIBLY GOOD?

I'd just like to say how much I loved the first episode of Matt Smith's second series, *The Impossible Astronaut*. I think Steven Moffat has done an absolutely incredible job at stepping *Doctor Who* up. It felt scarier than ever before and the Silence are such an amazing and terrifying monster.

FENELLA WALSH (15) EMAIL

The Impossible Astronaut was a brilliant start to the new series. I was on the edge of my seat the whole time and I can't wait to see how the story unfolds. My only worry was that it was on the same day as my sister's wedding! I was so annoyed that they were both happening on the same day. But being the dedicated Whovian that I am, I left my sisters wedding to come home and watch the episode. I loved every minute!

LAURA J ROBINSON DUKINFIELD

What an amazing episode *The Impossible Astronaut* was. The Silence are a fantastic creation and that scene with Amy in the rest room was pure brilliance. I also loved the scene between Rory and River, their characters are really developing in this series. The American settings were just great and really gave the whole thing a bold and striking look. I'm glad that Steven Moffat has changed the format and opened the series with a two parter. It really gives the series a great start and gets things moving quickly.

RYAN DALY LONDON

I'm very disappointed that the BBC decided to spoil the mystery of who dies in *The Impossible Astronaut*, by releasing spoiler photos on the day of transmission. While it didn't ruin the episode for me, it did ruin the build up to that scene, as I felt like I knew exactly what would happen. (Though I did love the rest of the episode – it's just a shame this ruined the beginning.)

MATHEW NICOLSON EMAIL

Having your existence forgotten about by a good-looking young woman the second she turns her back is something that resonated very deeply with me.

CHRISTOPHER GROUNDS FACEBOOK

The Silence is simply the most terrifying alien species ever in the series. Forget your Daleks, Cybermen, Weeping Angels *etc*. The way that Silent destroyed the woman in the toilet was truly horrific. My daughter was peering out through her fingers! I thought the series was scary when I was her age but I don't think there was anything approaching these levels. Absolutely fantastic!

SIMON WICKS LINCOLN

What a very strange way to start a whole new season full of people watching it for the first time: a confusing time paradox from the off, a depressing plight for all the main characters and – in possibly the most astounding lack of taste seen in the show for many a year – Amy reveals that she's going to be a mother right before trying to shoot a child dead. *Doctor Who* shouldn't be this sadistic and grotesque, surely?

NICK PEAT FACEBOOK

After *The Impossible Astronaut* I was very annoyed. If I was going to give up my time in the sun for *Doctor Who* it'd better be good. It wasn't. I don't know why, it might have been the confusing plot or maybe it just could not live up to the pre-series hype.

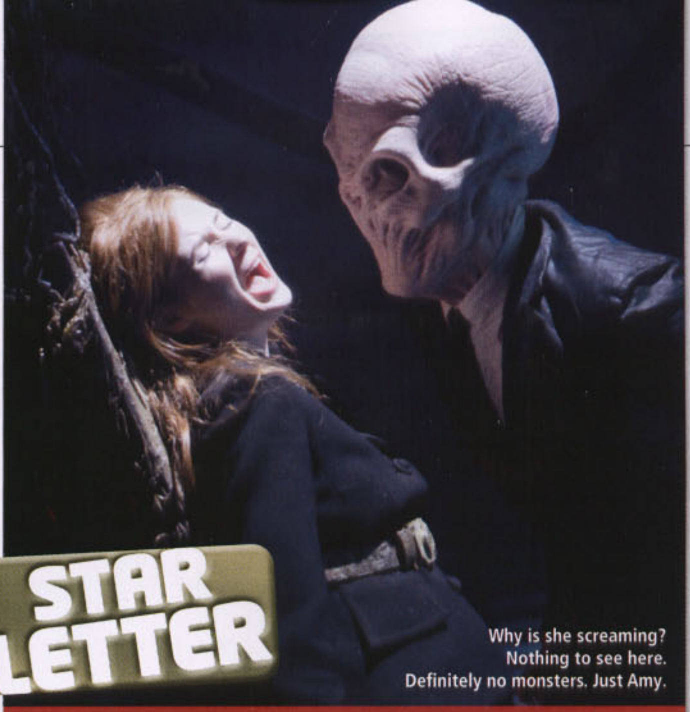
However I did, of course, tune in for *Day of the Moon* and... I apologise. I should have been more patient and trusted Steven Moffat. It was a brilliant episode and resolved most of the plot points from the previous episode, while leaving some major ones for what looks to be an amazing series. Please forgive me.

RICHARD SMITH EMAIL

THE WHOLE OF THE MOON

The opening scenes of *Day of the Moon* have to be the most unnerving and harrowing scenes since Sarah's attempted escape from the Kaled dome in 1975's *Genesis of the Daleks*. I did wonder as I was watching if it was a bit much for a 6pm audience, but then I recalled my nine-year-old self wishing Mary Whitehouse would just go and bury her head back in the sand and leave the rest of us to enjoy the show.

Steven Moffat promised that this year was going to be the 'Ghost Train', and if what we've seen so far is anything to go by, then he isn't pulling



Why is she screaming? Nothing to see here. Definitely no monsters. Just Amy.

STAR LETTER

I've just finished watching *The Impossible Astronaut*. It was lots of fun; however, I must admit to a bit of disappointment that writer Steven Moffat chose to open a new series with an episode devoid of any type of monster. On top of that, we had silly scenes such as Amy rushing to the White House washroom, only to stand there doing absolutely nothing, then leaving without having used the facility! And although it was exciting to see the mysterious control room seen in 2010's *The Lodger* again, it was odd that there wasn't anyone or anything guarding the entrance. I thought for certain we viewers would finally get a chance to see the Silence. Perhaps later in the series?

CHUCK HANSEN ILLINOIS, USA

Chuck's letter wins him a copy of *Rat Trap*, the latest audio adventure for the Fifth Doctor, out on CD this month from Big Finish price £14.99.

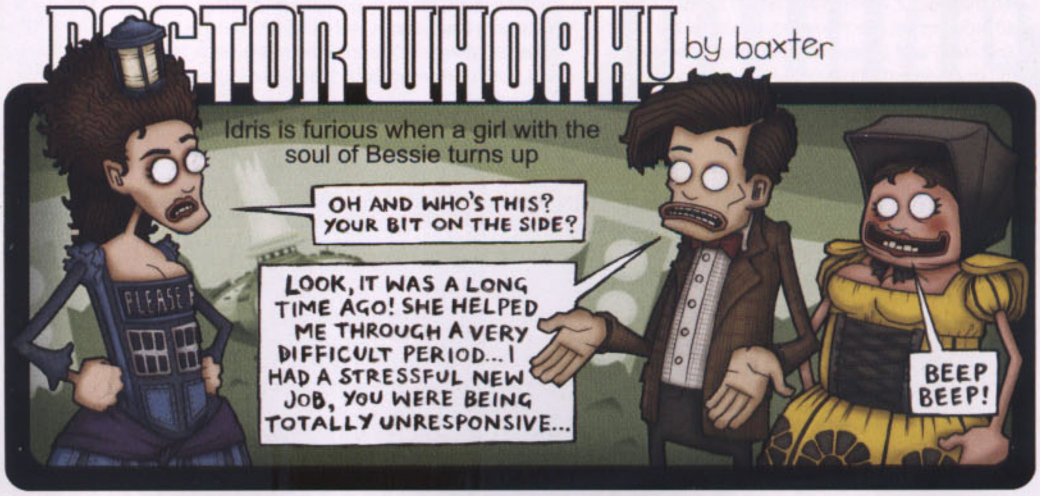
TEXT IN!

Message us from your mobile!

- **DAVID McCOMB** I'm that much of a *Doctor Who* fan I went into my local newsagents and spent £15 buying mags including **DWM** and *Radio Times*.
- **JED R** Tell the Time Team to stop being prescriptivist about language and that 'gay' has changed meanings before, so it has again.
- **DAVID PERRY** Wondering how the Doctor's nemesis got into the TARDIS in the TV Movie? Simple. He had a Master key!
- **ANTHONY** *A Good Man Goes to War* – best title ever?! *The Curse of the Black Spot* – Bad skin condition? Pirate rash? Brilliant either way!
- **KEV** Please do a guide to DVD Easter Eggs. I've got all the DVDs but don't know how to access these silly Eggy things.
- **EMMA LUCY** Doctor Who and the Pirates! That's just made of win! Steven Moffat, I bloody love you!

Send your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: TELECOM EXPRESS, 0870 8804869.


DOCTOR WHOAH! by baxter
Idris is furious when a girl with the soul of Bessie turns up
OH AND WHO'S THIS? YOUR BIT ON THE SIDE?
LOOK, IT WAS A LONG TIME AGO! SHE HELPED ME THROUGH A VERY DIFFICULT PERIOD... I HAD A STRESSFUL NEW JOB, YOU WERE BEING TOTALLY UNRESPONSIVE...
BEEP BEEP!
PLEASE

SEND YOUR LETTERS TO... **Galaxy Forum, *Doctor Who Magazine*, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.**
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit our Facebook page at www.facebook.com/doctorwhomagazine

any punches. If the rest of the series is of the current standard then we are in for one hell of a treat!

JULIAN MURPHY CAMBRIDGE

Day of the Moon is truly the most terrifying thing I have ever seen. The Apollo moon landing has inspired me for as long as I can remember, but now I'm not going to be able to watch it without wondering what I've seen that I don't remember. Steven Moffat: you've done a wonderful job of properly scaring me and my friends.

RACHEL PHILLIPS (19) LONDON

For the first time ever, we in America are seeing each and every episode of the new season only hours after their BBC broadcast! I cannot thank BBC America and the BBC enough for continuing to support what is definitively the best show ever made.

MICHAEL MAGRO PENNSYLVANIA USA

I loved the location filming. Having been to Monument Valley and swum in Lake Powell, it was great to see this magnificent scenery in *Doctor Who*.

NICK NEWTON NORTHALLERTON

I thought *Day of the Moon* was brilliant and surreal. However, I was bugged by the Doctor encouraging humanity to commit genocide to wipe out the Silence! Isn't that one of the worst crimes a Time Lord can commit? In his defence he told them to run, but why go to such extreme measures? It's not like they've masterminded an evil plot – they are just there watching and waiting, plotting and planning. I didn't see anything evil from them, apart from killing Joy.

SAM HERNAMAN FACEBOOK

Bluff pirate Henry Avery. Ha-har, me hearties!

This was an ambitious, epic story, and somewhat darker in tone than recent adventures. Matt Smith gave me some laugh out loud moments, and I was genuinely taken aback when he rounded on his companions. There are shades of the Seventh Doctor in his manipulation of his friends and games being played here. Though he's much flirtier now!

JAMES SLOAN EMAIL

SHIP-SHAPE SPOT?

Well. wasn't that fun? A beautifully-crafted tale and lots of high seas drama. Amy seems to have endless skills, sword-fighting being the latest thing. Hugh Bonneville shown like a true time-honoured Captain of his boat. Then we are zapped to a futuristic home of the Siren, who by the way was ably realised by Lily Cole. Excellent episode, but now we are reminded of events still to come... Roll on the next few stories!

PHILLIP ARCHER LONDON

Just as *The Eleventh Hour* kept robbing the Doctor of every opportunity and gadget at his disposal, in *The Curse of the Black Spot*, he once again had to survive on pretty much his wits alone. I loved how he was using the sonic more like a security blanket-cum-torch, rather than something he picked up at Ollivanders (as it seems to have become of late). It was nice that he kept getting it wrong instead of having a big plan worked out from the start!

Hugh Bonneville was an excellent choice for Avery, and the story was very, very well directed – it could have easily descended into a Johnny Depp parody.

Steve Thompson clearly understands the show, and his balance of well-written, believable characters who could have been little more than well-worn clichés, was exemplary.

ANDREW TOMLINSON LONDON

I have to say, I loved *The Curse of the Black Spot*. The music was divine, the story was clever and engaging, Lily Cole was mesmerisingly beautiful and Amy looked amazing in her pirate 'get-up.' However, what I want to know is who on Earth is that woman who keeps appearing to Amy through a hatch?! I can't decide whether I'm intrigued or scared by her...

EVIE CLIFTON (15) LIVERPOOL

I have been a fan since the start of Doctor Tom, and have followed it ever since, and will always continue to do so, but I've never forgotten that *Doctor Who* is, at heart, a show for children. The first two episodes weren't easy to follow for my two sons (aged six and eight) and I found it hard trying to explain it to them myself at times.

The joy of the revived series has been that we can all enjoy it. I want an entertaining and occasionally thought-provoking story with a beginning, a middle and an end. *The Curse of the Black Spot* may not have been as clever, but it was much more satisfying and got a much more positive reaction from the boys.

TERRY WARNER WITHAM

SPOLIER PHILE

I have to say, Mr Moffat, that I disagree with you about spoilers on forums [*see* Production Notes *last issue – Ed*]. The small section of fandom that is dedicated enough to log onto a website specifically designed for talking about *Doctor Who* aren't going to stop watching the series just because they already know the resolution to the story arc – they're more likely to watch the series until the finale just to see the short summary they've read brought to life. And does it matter anyway if a few people know? The majority of fans, when confronted with this 'ghastly little show-off' offering to feed them spoilers, will just say 'no'. It's just that a few of us don't.

OLLIE SAYEED (15) EMAIL

@DWMtweets

Join other DWM readers on Twitter!

- **@shinyford** Loving the new Character Options Lego-ish Dr Who sets. My childhood has arrived only 40 years late.
- **@missadric2** Moff's notes again inspired me, he also makes me proud to say I'm a 'Whovian'! *The best* bit of **DWM** has to be that!
- **@Fire_My_Laser** Just read the preview for *The Doctor's Wife*. Looks awesome! Zero keeps appearing. We've had a prisoner, a point, and a room! Cool.
- **@BarnabyMoo** *The Curse of the Black Spot* most enjoyable episode in a wee while. Hugh Bonneville can walk my plank any day.
- **@TechDudeGeorge** Got my first ever issue of **Doctor Who Magazine**. Must say I freakin' love it! Can't wait for next month

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue!

MOFFAT'S PASSION

I really enjoyed reading the interview with Steven Moffat in **DWM** 433. It's so reassuring to get a sense of the passion and love he has for the show and his optimism for its future. I've still not decided whether I find his statement that we will not see all of the Doctors depressing or heartening. Depressing in that we will miss out on all those as-yet-untold adventures and heartening in that it is possible for the Doctor to live on forever. To hurtle through time and space, into new and exciting realms ►

Why not start from the very beginning? (A very good place to start.)

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

DEAR DWM,
I have been a huge *Doctor Who* fan since its regeneration in 2005. I've always wanted to watch some of the earlier stories, but have been put off by the vast number of them! Where do I start **DWM**?! Which Doctor? Which series? The very beginning seems so scarily far away, and I know there are many 'missing' episodes. Any help? Thank you.

JULIA DAWSON EMAIL

DWM REPLIES: Well Julia, there are a number of options for you to consider. There were 156 *Doctor Who* stories before you began watching with *Rose* in 2005 – that's 696 delicious episodes in total. Of these, 108 are missing from the archives, although soundtracks for all of the missing stories exist and are available to buy from AudioGO.

So, you could, if you were feeling brave enough to embark on your own personal 'Time Team', start with the very first episode from 1963, *An Unearthly Child*, and savour the whole lot. It might not take as long as you think – assuming you watched non-stop, without any breaks for trivial matters like eating or sleeping, it would only take you about 12 days to watch the lot, from the title sequence of *100,000 BC* to the end credits of the 1996 TV Movie.

Alternatively, you could sample the best of each era and see what tickles your fancy; according to the results of **DWM**'s *Mighty 200* poll in issue 413, **DWM** readers rate *The Evil of the Daleks*, *Genesis of the Daleks* and *The Caves of Androzani* as the best of the 60s, 70s and 80s respectively. Meanwhile, the best of the First, Third, Sixth and Seventh Doctors were voted as *The Daleks*, *Inferno*, *Revelation of the Daleks* and *Remembrance of the Daleks* respectively. Everyone loves a Dalek it seems.

Another option would be to just take a deep breath and dive in at random. Most stories can be enjoyed without any need to know what's gone before, and *Doctor Who* has had such a wonderful history, chances are you'll find something you'll enjoy. What do other readers think?

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

In Loving Memory of
Elisabeth Sladen
1946-2011

Elisabeth Sladen as Sarah Jane Smith is remembered in this moving – and superbly edited – tribute from Stuart Humphryes. Search YouTube for: **Babelcolour Tears for Sarah Jane**

RUSSELL T DAVIES
Creator, Sarah Jane Adventures
BREAKING NEWS
ELISABETH SLADEN DIES
Doctor Who writer: She was a ferociously talented actress
BBC NEWS
21:39
S THE SARAH JANE ADVENTURES, HAS DIED AT

Russell T Davies was one of the first to pay tribute to Lis on the night the news of her death broke, in a heartfelt interview on the BBC News 24 channel. Search YouTube for: **Russell 19.4.11**

CBBC's *Newsround* had the responsibility of breaking the sad news to younger viewers – which it did with great skill and sensitivity. Search YouTube for: **Newsround Sladen 21.04.11**

ITV's report featured rare clips of Lis' TV work and tributes from, among others, former *Doctor Who* producer Phil Collinson. Search YouTube for: **Granada Elisabeth Sladen**

SUBS
MY
Sarah Jane
A TRIBUTE TO
ELISABETH SLADEN

Just after *The Impossible Astronaut* débuted on BBC One, CBBC broadcast a special programme celebrating Lis' life and the character of Sarah Jane. Search YouTube for: **My Sarah Jane Official**

◄ that we are unable to conceive or imagine. There is something quite fitting about that, I suppose.

I certainly have great confidence in the show under Moffat's genius and no matter what the future holds for *Doctor Who*, I feel sure that such dedication and love will continue to surround it for years to come yet.

HANNAH TOUGHER EMAIL

ED'S RIGHT TO REPLY

I thought I'd respond to Matt Betts and your other readers in **DWM** 434, *re* Gary Gillatt's review of the *Mara Tales* DVD in the previous issue.

I was in overall charge of producing the extras for the *Mara Tales* set. I agree there were one or two comments about producer John Nathan-Turner which, on reflection, might have been removed from the Peter Grimwade feature. That said, if Grimwade were alive today, I suspect the criticism would have been harsher still.

Matt's offer to provide some positive comment on the *Dragonfire* DVD feature was particularly interesting, because I am editing that feature at the moment! However, I can assure Matt that there's no need – those involved in making *Dragonfire* gave very positive interviews, so the documentary will have an upbeat tone.

In features covering the making of a television programme, the recollections of those who made the programme and were there at the time, are paramount. If their comments gainsay the passionately-held views of some fans, that is unfortunate, but it's not a good reason to ignore them.

I would have much preferred to have made programmes which were more celebratory, both about *Kinda* (which I love) and the Davison years (my favourite era). Conversely, the *Dragonfire* documentary will doubtless convey a view of that serial which is far more positive than my own. But in programmes that are largely interview-based, where the thrust of the interviews points firmly in one direction, the programme must follow.

ED STRADLING EMAIL

OH, BEHAVE!

Issue 434 was great; I particularly loved Gary Gillatt's description of Jon Pertwee, the best Doctor Who of all, as being 50% Austin Powers, 50% Bea Arthur and being 'resplendent in blue from hair to heel' Wonderful!

STEVE BLACK EMAIL

RUMBLED OF RAMSAY ST

Alright, Jack Chapman of Luton, you've got me rumbled [*see last issue's Star Letter in* Galaxy Forum *– Ed*]. I did indeed insert some *Doctor Who* references into my *Neighbours* scripts. (Although I don't take credit for the 'random David Tennant mention'.) But what did you miss? Um... well, Frazer once owned a vintage roadster – called Bessie. At least four Doctors and quite a few companions have had minor supporting roles (there was a Judge William Hartnell from memory). And my crowning glory was mentioning the planet Vortis during a commitment ceremony. Sad fanboy that I am!

Could a Zarbi soon be moving into Ramsey Street...?

PETE McTIGHE EMAIL

MESSAGE FROM THE POPE!

I'd like to relate a recent experience I had when purchasing painted *Doctor Who* miniatures on e-Bay. After seeing a beautiful painted Kandy Man (from 1988's *The Happiness Patrol*) I bought it and awaited delivery. Upon receipt, I was surprised and delighted to receive a signed photograph of the Kandy Man signed by David John Pope, the actor who had played the Kandy Man in only his second acting role on television! *And* it turned out that he was also the painter himself! I was thrilled by this as I was always a fan of this homicidal confectioner.

DAIN LOCKE BRISBANE, AUSTRALIA

ROWAN'S FAVOURITE!

On Easter Sunday morning in his Cathedral Church the Archbishop of Canterbury, Dr Rowan Williams, began his Easter sermon with a reference to the Seventh Doctor!

"Some of you might just remember an episode of *Doctor Who* a couple of decades ago called *The Happiness Patrol* where the Doctor arrives on a planet in which unhappiness is a capital crime, and blues musicians lead a dangerous underground existence."

It is refreshing to know there are other ecclesiastical fans of the Doctor out there – especially if that fan is the Archbishop himself.

THE VENERABLE EDWARD SIMONTON
ARCHDEACON OF SAINT ANDREWS

BRITISH, AND PROUD!

It seems lately that a lot of people, including Steven Moffat, are saying our lovely American *Doctor Who* fans are more determined than British fans. Fans from the US have became more noticeable in the last few years as the show has became more popular over there, but in all seriousness some British *Doctor Who* fans have been there since the start, 1963. Dedicated ever since. Maybe some of us aren't the 'shout it from the roof tops' type but I don't think any of the determination limelight should be taken from the ones who have been there since the beginning – who I want to thank for keeping it going and carrying on the most amazing British legacy!

JASMIN BECKETT (15) EMAIL

That's all for now – next issue, fearsome Flesh and the Doctor's wife! **DWM**

ON THIS MONTH... 25 YEARS AGO

DOCTOR WHO MAGAZINE
Jon Pertwee
Interview

It's June 1986 and DWM 113 is filled with news, fantasy casts and, er, Gary Russell!

WORKING TITLES

'Story two of the new season carries the intriguing title of *Mindwarp*,' reported *Gallifrey Guardian*. 'This, like *Mysterious Planet*, is very much a working title and [producer] John Nathan-Turner was careful to point out that both will definitely change before broadcast later this year.' And indeed they did change – both adventures were eventually transmitted as part of the 14-part epic *The Trial of a Time Lord*. However, the working titles would stick in the minds of many fans as the 'real' titles for decades to come – despite the fact that they went unused!

MONEY NO OBJECT

DWM revealed the 80's-tastic results of its casting competition, in which readers were invited to fantasise who they would like to see in a *Doctor Who* film if money were no object. To play the Doctor, 'The two most popular nominations were for John Cleese and David Bowie. Tom Selleck, Peter O'Toole, Charles Dance, Anthony Hopkins, Robert Hardy and Bob Geldof were also suggested. The companions suggested included Samantha Fox, Madonna, Jayne Seymour, Grace Jones, Natassia Kinski, Felicity Kendal, Joan Collins, Judy Trott, Nigel Havers and Sean Connery. Back in the real world, the Doctor's next companion would actually by played by an actress few, if any, had thought to suggest – Bonnie Langford.

OOH, HE'S GORGEOUS!

On the letters' page, *To the TARDIS*, Lindsay Hunter of Barnsley asked, 'Is your reporter Gary Russell the same one whose picture hangs over my bed, next to the ones of Matthew Waterhouse, Paul King and Adam Carrington? The same Gary Russell with whom I fell madly in love with when he played Dick in *The Famous Five*?' **DWM** confirmed that this was indeed the case, and printed photos of the handsome young man as proof. Today Gary bides his time as a BBC Wales script editor. And he still hasn't changed a bit.

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A Good Man Goes To War

Saturday 4 June 2011

The pieces of the puzzle are starting to come together – and the time has come at last for a good man to go to war...

Preview by BENJAMIN COOK

You poor, nerve-shattered thing. How are you feeling? "Terrified, sad, excited, baffled... all of those things in the space of a second," says Matt Smith, challenged to predict how **DWM** readers will be feeling in the aftermath of the shocking cliffhanger to Episode 6, *The Almost People*, in which Amy was outed as a flesh avatar and ended up a puddle of gloop on the TARDIS floor. "She exploded!" laughs Matt. "I bet you didn't see that one coming." The stage is set for one heck of a mid-series finale...

"Rory and Amy aren't your typical married couple," insists Arthur Darvill, in an understatement of, frankly, universal proportions. "You're not going to see us canoodling and talking about what's for dinner. Marriage is kind of looked on in such a weird way at the moment, and it's like we're saying, 'Actually, no, it *can* be exciting.' Amy marrying Rory surprised him a lot, and surprised him into trusting that she wants to be with him – but he's had to prove

himself. He waited 2,000 years for her, so he's made a massive sacrifice already, and now he's seen the woman he thought was his wife explode before his eyes... this isn't what married life is supposed to be like! In a way, the Doctor is messing up their lives. There is an element of trust there, but also Rory knows that the Doctor has put him - and, more importantly, Amy - in terrible danger."

The real Amy Pond was kidnapped a while ago - shortly before this year's series opener, *The Impossible Astronaut/Day of the Moon*, or possibly during it - and is manacled to a slab somewhere white and terrifying. While Amy's heart, mind and soul have been hanging out with Rory and various Eleventh Doctors, seeing off pirates, sentient asteroids and a walking, talking, sexy TARDIS, her actual self is nine months gone, watched over by a one-eyed midwife whose bedside manner amounts to sliding open a hatch and telling her to push.

"Hopefully, **Doctor Who Magazine** readers will be asking a lot of questions right now," says Matt. "That's what's great about this particular series. Isn't it wonderful to have a writer in Steven Moffat who's never predictable? I really hope that's something that I've taken into the acting, and Karen [Gillan, who plays Amy] and Arthur have, too."

"A young married couple without a kid? They're just dating," scoffs Steven. "You tell yourself you're married - and it's nice, it's sweet, you've got a bit of paper, you had a party, you share a kettle - but really you're dating. That doesn't feel tremendous. That's where the idea of a baby started. But I wanted Amy to have a baby just like *that*," he says, clicking his fingers. "I thought, 'What am I going to do? Time compression?' Then I thought, 'Wouldn't it be cool if it wasn't really Amy travelling with the Doctor and Rory for the first half of the series? This was the ideal opportunity to get around the fact that Amy is pregnant. Matthew Graham [writer of *The Rebel Flesh/The Almost People*] was very happy when I thought of that, because it's a good shocker for the end of his two-parter."

If you're reading this issue on the day it hits the newsstands, you've still TWO WHOLE DAYS to wait to see how the Episode 6 cliffhanger is resolved. **DWM**'s advice? Focus on your breathing. Try to avoid lying down on your back. Massages can help you cope; they also help relieve anxiety. Why not ask a friend, if you have one, to massage your shoulders and back during *So You Think You Can Dance*? Have hot towels standing by. Visit the toilet regularly. And for pity's sake - make sure you know the difference between pulling to open and pushing!

"Quite a good thing is to imagine someone halfway out the door," says Steven, asked how to plot the perfect episode. "They'll just stay long enough to see what the hell that's about, and then you give them another mystery, and lure them through the story piece by piece. That's how to do it. *A Good Man Goes to War*, couldn't be more exciting."

Indeed, it's packed to the rafters with action, adventure, twits, turns, and enough monsters to fill a battlefield. "It's an odd scenario, because we know that the Doctor is marching to his death; he's being shepherded towards the moment that we saw at the beginning of the series. Is there any escape from it? Is there any possibility that he can escape what is a piece of written time, an unrewritable moment?" He smiles. "I have every confidence in him."

"Rory knows that the Doctor has put him and Amy in terrible danger!"

DOCTOR WHO

SERIES TWO EPISODE 7

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Alex Kingston, Frances Barber, Simon Fisher-Becker
WRITTEN BY Steven Moffat
DIRECTED BY Peter Hoar

QUOTE, UNQUOTE

RIVER SONG: "This is the battle of Demons Run. The Doctor's darkest hour. He will rise higher than ever before - and then fall so much further. And I can't be with him till the very end."
RORY: "Why not?"
RIVER SONG: "Because this is it. This is the day he finds out who I am."

IN A NUTSHELL...

Hanging among the stars in the far distant future, an asteroid - and a bleak grey fortress built into the misshapen rock. This is Demons Run. In a prison hospital, Amy Pond kisses her one-month-old daughter goodbye. "Wherever they take you, however scared you are," she tells her, "I promise you, you will never be alone."

Twenty thousand light years away, the Doctor has a message for the Twelfth Cyber Legion. The Last Centurion has a question that consumes his every waking moment. And at Stormcage Containment Facility, in the fifty-second century, River Song is preparing to escape for what may be the very last time...

What's more, we're finally going to find out some more information about River Song. But perhaps not quite *everything*... "There's going to be an element of frustration," acknowledges Karen, "as we've been waiting so long for River to reveal who she is. It's really exciting! By the end of the episode, you'll be desperate to find out what happens next - but you'll have to wait till the autumn."

But let **DWM** echo Steven's conviction that you'll enjoy this episode all the more if you *don't* go hunting for spoilers. (Okay, so you know where to look. Probably online. But you don't have to. Don't do it to yourself. This isn't just an episode preview, it's an intervention. STEP AWAY FROM YOUR COMPUTER.) "All we've done for this episode in terms of keeping secrets, is I've said, 'Let's not tell people,'" admits Steven. "That's it. That's all we can do. Unless someone needs to know, don't tell them. Don't tell your boyfriend. Don't tell your girlfriend. Don't tell anybody, and then we cross our fingers. But stuff still gets out, and you'll find stuff on the web... but honestly, if you don't know what's coming, it will make watching this episode so much better." Spoilers! You have been warned.

"It's constantly pushing boundaries, this show," smiles Matt. "Yes, it's been on the television a long time, but that doesn't mean we're not reinventing it every day in the way that we make it, and the stories we tell, and the type of things that we're tackling. We're really at the top end of trying to do things that are bold and brave. In Steven, we've a writer who's taken that on board and run with it." DWM

A River runs through it... Alex with David Tennant in *Silence in the Library*.

"Oh, you're good..." River meets Amy.

"My old man didn't see that, did he?" What's River been getting up to behind the Doctor's back?

DOCTOR SONG CONFIDENTIAL

It's not long now before River's big secret is out. But what does *Doctor Who* regular Alex Kingston make of her back-to-front journey? "It's hard to get your head around," she says...

Interview by BENJAMIN COOK

"Ha! I know who River is and you don't."

Spoilerphobes, relax. This interview comes in two parts. It's the first time that Alex Kingston has talked openly about River Song – who she is, how she came to be, and what this means for the Doctor – but we're saving the spoilery stuff until next issue, by which time you'll have seen Episode 7, *A Good Man Goes to War*. Or else we fear the Moff will send the boys round. [*BBC Wales' very own version of the Mitchell Brothers: Edward and Gary Russell. Brrrr! – Ed*]

"From the very first moment she was introduced, the implication has been that River is somebody extremely important to the Doctor," Alex tells **DWM**, "and very, very close and intimate with him. But then when Steven told me that River is –"

Snip!

This is where we replace the sound of Alex's voice with *Big Brother*-style bird song. (Option two: put your fingers in your ears and shout, "La la la, not listening!")

Presently –

"– and I wasn't expecting that," concludes Alex, as we cut the birdsong.

Well! Who saw *that* coming?

Is there a danger, we ask, of River losing her fascination once we find out who she is? Is it the mystery that maketh the woman?

"I hope not. Right up until the reveal, people are enjoying trying to guess. Is she really on the Doctor's side? Or is there something more to her? Is she actually *not* such a good person? Even once we know who River is, I don't think we've lost her potential for adventure. I suspect Steven has a lot more cards in his hand."

Alex discovered River's top-secret identity shortly before recording the 2011 series opener, *The Impossible Astronaut/Day of the Moon*, in America. "Steven [Moffat, showrunner] told me," she explains. "He hadn't wanted to tell me before, because he didn't want it to affect my performance. Just the knowledge immediately changes how you respond to or feel towards the people you're working with."

So was it difficult keeping secrets from your co-stars?

"It wasn't so hard. They knew I had secrets."

Did they try to get it out of you, though?

She laughs. "Absolutely they did! But I wouldn't tell. They had secrets, too. Karen Gillan absolutely knows the future of Amy. She knows how she will end her time. I know it now, but I didn't for a while, so that was *her* special secret."

Most characters in long-running TV dramas evolve, from episode to episode. River sort of does the opposite: she evolves backwards. Her first appearance, in 2008's *Silence in the Library/Forest of the Dead*, depicted her final meeting with the Doctor, and her death. "Pretty much every time we embark on a scene, we have to talk through where we are at that moment, what's gone before, who knows what, is this a truth or is it a lie...? That's the fun of it, but it's hard to get your head around."

Does she get confused?

"Totally confused," she admits. "There are all these threads floating around, like a jellyfish's tentacles, dangling back into last season, and probably into the next. It's like an incredibly intricate jigsaw puzzle. Steven is very, very clever. How does he contain all those concepts in his head? This is where he's almost –" She hesitates. "I sometimes think, my God, he's autistic, but autistic in the most brilliant way. He can't be just one man. He's a committee of people. He's got serfs in his head, all doing the job for him."

When Alex filmed the Library two-parter, did she know that she'd be asked back?

"I assumed that it was a two-episode story arc," she says, shaking her head, "and that was it. It was David Tennant's last season, and then there was a year break, so I didn't know for a long time. When I got the call to say they wanted to write more episodes for River and asking if I'd be interested – because it was only upon me saying 'yes' that she'd be brought back – I had a long conversation with Steven [Moffat, showrunner], and he said that he'd always, from when he first created River, intended her to come back. He knew her trajectory from the outset, but he kept it all very close to his chest, as Steven does."

When River returned in 2010's *The Time of Angels/Flesh and Stone* – despite having snuffed it in *Forest of the Dead* – the Doctor had regenerated. "I was there ►

"Until the reveal, people are enjoying trying to guess. Is she really on the Doctor's side? Or is there more to her?"

"Come on love, pucker up!" The Doctor's back for more in *A Good Man Goes to War*...

River and Amy have a shared secret about the Doctor in *The Impossible Astronaut*.

to, essentially, support Matt [Smith] and Karen in their first few weeks." The Angels two-parter comprised the first block of episodes of the 2010 series to be shot. "I'd already established myself as a character, so it was to make Matt and Karen feel comfortable. It's a juggernaut of a show, and there was enormous pressure on them. *Everybody* seemed to be under an enormous pressure to succeed."

Alex knows the pressure of working on a 'juggernaut' of a show all too well: she played Elizabeth Corday in American medical drama *ER* from 1997 to 2005. "Your perception changes," she reasons. "I was nervous about committing to *ER*, but it was scarier when I finished. I had a child by then, which I didn't when I started. I'm very much the breadwinner - the one keeping our family together financially. That's a massive burden when you're leaping into the unknown."

What advice did Alex offer Matt and Karen?

"Well, I'd been living in the States. I knew that *Doctor Who* was successful with David, but I don't think I really understood what an enormous pair of shoes not only Matt was having to fill, but also the new producers - and Steven taking over from Russell T Davies. Everybody was expecting them to fail. I was like, 'Guys, what's your problem? It's going to be huge.' I was so relaxed. Literally, my only advice was, 'You're fine. You're all winners.' I kept saying to Piers [Wenger] and Beth [Willis, executive producers], 'Matt is going to be brilliant. He's fantastic. I don't know what you're worried about. He's absolutely going to step into those shoes and walk the walk.' Of course, I was right. Matt has just been nominated for a BAFTA - the first Doctor ever to be nominated.

"David had already done it for a few years when I joined the show, so he was very much in the rhythm of not only the physicality of the Doctor, but also the day-to-day filming and line-learning. It was a well-oiled machine. Everybody knew how the day would roll. Whenever there was a break, David and the crew would play cards, to keep them... not distracted, but to keep the energy up. I like playing games, too. I was with these fabulous astronauts, and we'd play singing games...

"This lot," she says of the current team, "are very different. The fact that Arthur [Darvill, who plays Rory] is around as well - they've become this incredible little gang, this threesome. They go off and do things together on the weekends. They go to gigs together. They get drunk together. They all enjoy to party. They don't have children, they're not parents yet, and they're aware that they've been given this incredible opportunity as young actors - so they're enjoying it to the hilt."

The gang assembles for a press screening in New York.

© GETTY

On set in America last November, Alex told **DWM**: "Matt, Karen and Arthur are very close, so I slightly feel like I'm an outsider stepping in and... not intruding, but... it's almost like, every time I come back, I have to re-establish myself." Does she still feel left out sometimes?

"Well, no, they're always really welcoming, but I don't party quite as hard as they do. I tried to the other night, and oh my God - I failed miserably!"

A night out in Cardiff?

"Yeah, a couple of bars. Enough said. They've got the stamina. I don't have that anymore. They have amazing energy. I feel, sometimes, a bit protective of them. That's the maternal side of me coming out. Sometimes I look at Karen and I'm like, 'Just be careful.' But it's lovely to keep coming back. I'm seeing them grow as young people and as actors. They have more and more confidence. They continue to blossom."

> "I kept saying Matt is going to be brilliant. He's fantastic, and now he's nominated for a BAFTA!"

A few weeks ago, Alex's ten-year-old daughter, Salone, came to visit her on set. "Initially, she found *Doctor Who* a bit scary," says Alex, "but I gave her the box set of last season for Christmas, and now she watches those over and over again. Ten, for her, was the right age to dive in and enjoy it. We've since watched some old David Tennant episodes, but some of those, she says, scare her. 'I can't watch this bit!' I think because she knows Matt, Karen and Arthur, and because she's seen the filming, she can disassociate herself from the fear. She can tell herself, 'That's green screen' or 'That happened in that studio.' I don't know what it's like for her seeing her mummy in it. This is pretty much the only thing she's ever seen me do."

Salone is a big fan of CBBC spin-off *The Sarah Jane Adventures*, too. "We don't get it in America," says Alex, "but whenever she's with me here in England, she likes to watch them." When Alex is working away from home, she misses Salone desperately. "It's very, very hard. It's why actually, on those episodes, it was so perfect, because it was her spring break, so she was able to join me on set." Salone is back at school now, in LA. "I'm doing a play [Schiller's 1784 political drama *Luise Miller*, at the Domnar Warehouse] in London after this, because it pretty much coincides with her summer holidays."

Has Alex always been a dab hand at balancing her dual roles of working actress and parent?

"For me, I love the work I do, always - and I have to work because I have to support my child. At the end of the day," she says, "my daughter will always come first." DWM

TO BE CONTINUED...

Discover the world of Sarah Jane Smith...

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You call me 'SEXY'!

Ah! She wasn't really the Doctor's Wife after all. She was the TARDIS! Suranne Jones tells DWM how she brought Idris wheezing and groaning into existence...

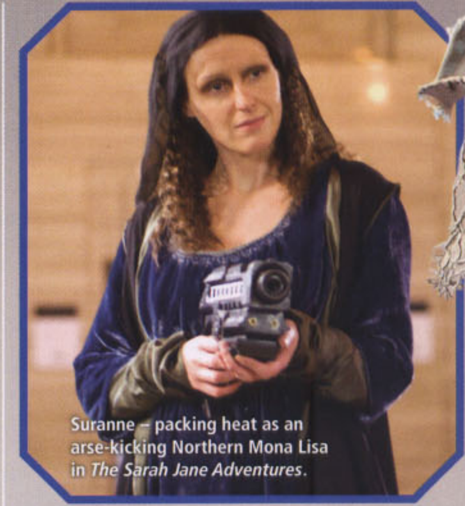
Interview by **DAVID BAILEY**

"When my agent first told me about the role," Suranne Jones reveals, "she said, 'It's mainly you and Matt Smith running round a planet, having an adventure.' And I said, 'Okay, brilliant.' Then I got the script, and I was like, 'Oh. *Riiight...*'"

It's a sunny morning in October 2010, and we've joined Suranne at the Soho offices of *Doctor Who*'s PR company for a sneaky chat about her role in *The Doctor's Wife*. She's spent the morning so far in round-table interviews with various TV-listings magazines, desperately trying to avoid saying the wrong thing about her character. The secrecy surrounding the show is obviously playing on her mind when we sit down to chat.

"I know the media has to work with soaps to do spoilers and things like that, a lot of the long-running shows have to do that," she says, "but what I respect and love about *Doctor Who* is that they don't. And I think it's really, really important. A lot of the actors don't know what's going on half the time - you listen to them, trying to figure things out. I think that it's the way to be. You don't know everything about all the American TV series. Did everyone know everything about *Lost*? No, because it takes the oomph away. And I think with something as special as *Doctor Who*, you should treat it special and keep it under wraps and let people guess. I think it's brilliant that they do that, and long may it continue. I hope no-one does find out about this character until it's out there..."

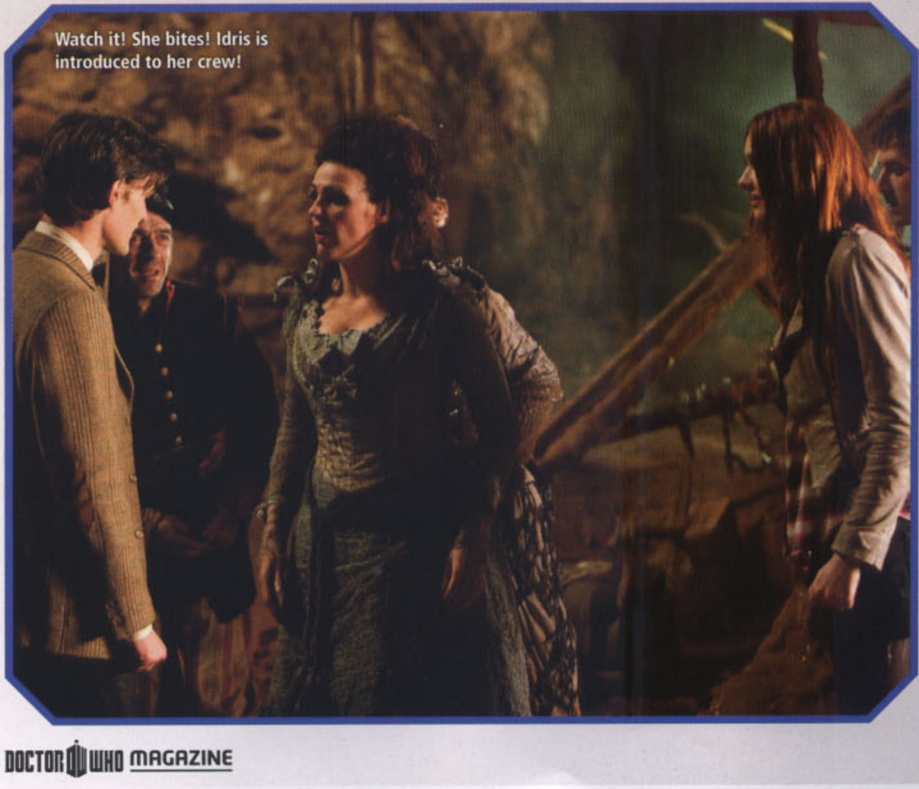
Of course, by now, a few weeks after the episode's transmission, it *is* out there. Suranne played Idris, who turned out to be the physical embodiment of the Doctor's TARDIS - and the 'Doctor's wife' of the episode's title. But at the time of this interview - though the other journalists she's spoken to today are still in the dark - we already know the truth. And Suranne knows we know. And we *know* she knows we know. But what we're still wondering is: how on *earth* does an actor get a handle on that kind of role?

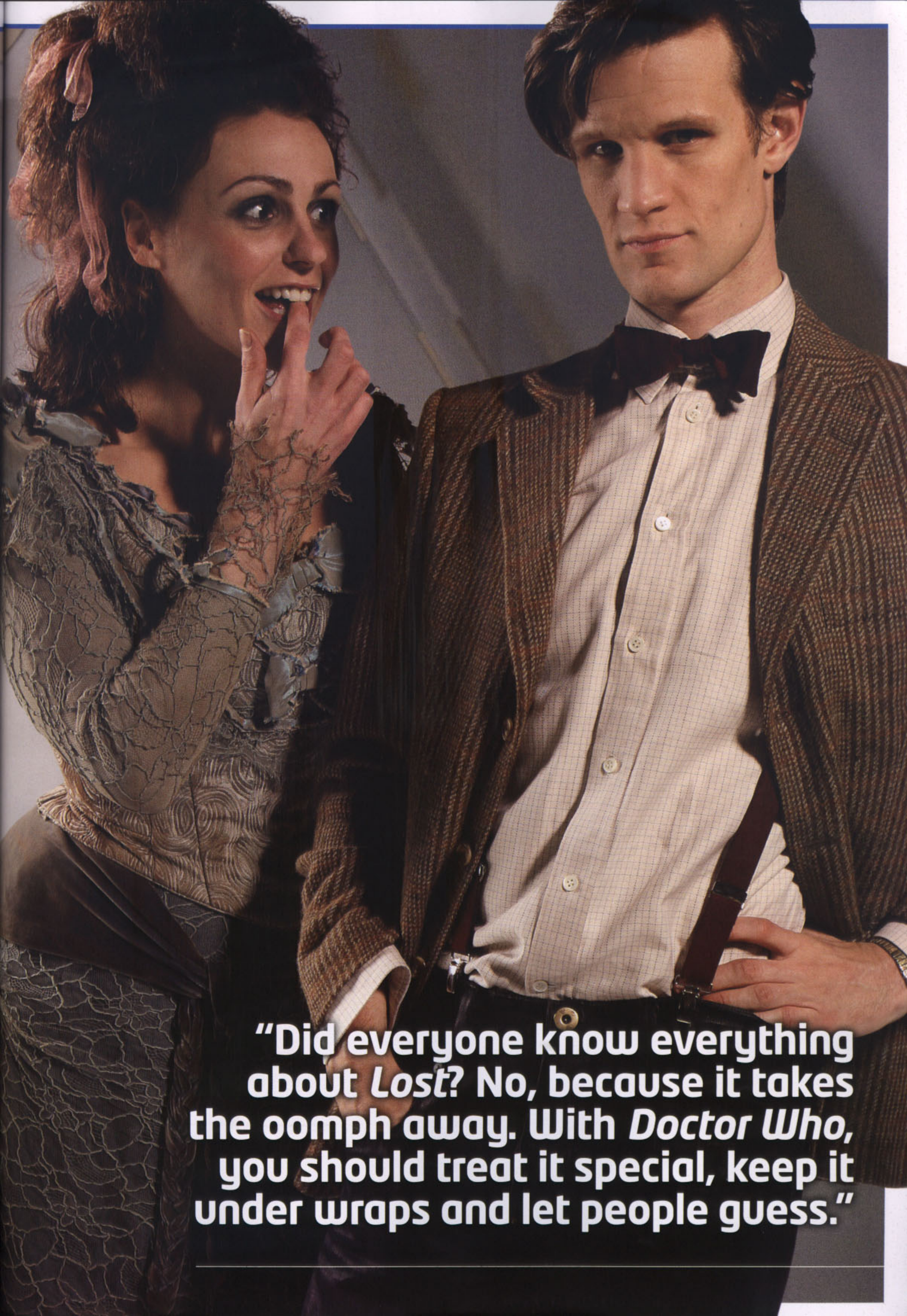

Suranne - packing heat as an arse-kicking Northern Mona Lisa in *The Sarah Jane Adventures*.

"At first, I just thought, no she *can't* be," she laughs. "I didn't understand all the matrix and the rift energy, and this, that and the other. I just read the script, and Neil's writing just kind of leapt off the page, so that really helped me. With previous roles, I've spent time with a murder squad team in Manchester, or I went to a prison to research *Unforgiven* - but you can't research being the TARDIS."

Suranne - a play on her real name Sarah Anne - found fame in 2000, when she débuted as *Coronation Street*'s Karen McDonald. After leaving the soap, she went on to a varied and successful career on stage, screen and radio. Her biggest roles have included the BAFTA-nominated *Unforgiven* (also starring the Fifth Doctor, Peter Davison) and last year's *Single Father*, in which she co-starred with David Tennant. But despite more years out of *Corrie* than in it, many people's impression of Suranne is tied closely to the character of Karen. In fact, she drew on that brash, Northern vibe when playing the most unlikely Mona Lisa in her guest spot in *The Sarah Jane Adventures: Mona Lisa's Revenge*. But any viewer coming to *The Doctor's Wife* with ideas of slammed Rovers doors or screeching on the cobbles got a big surprise. "This is definitely the unexpected Suranne Jones," she says.

"I do a lot of Radio 4 dramas, and I do a lot of theatre when I can - I get to express myself in many ways through a lot of other mediums, I suppose. All the last ►


Watch it! She bites! Idris is introduced to her crew!



"Did everyone know everything about *Lost*? No, because it takes the oomph away. With *Doctor Who*, you should treat it special, keep it under wraps and let people guess."

◄ jobs I've done have been very, very different. My agent and I have really looked for the right kind of scripts.

"Mona Lisa was a Northern, arse-kicking character, but for Idris I thought I'd go for a received pronunciation, 'mad professor' type of voice. That was a choice to make it more universal, because the TARDIS should be neutral and universal. Hopefully, people will understand that I've gone for something different and not slag me off for that. She's such an extraordinary character, I was able to push it and go into this other place, be this weird, extraordinary thing. And I think it really suits the character, actually, what we've done with it.

"After we finished recording this episode," she continues, "I sent a card to Richard [Clark, the episode's director], saying, 'Thanks for pushing me into doing something so different with it.' I enjoy doing lots of different things. It's up to people to open their minds and think, 'She can do something different'. It's likely that they'll go, 'Hmm, actually, I'm not used to her doing that...' I do what I do, and I love doing what I do, so I can only hope that people see me enjoying it."

Suranne describes the chance to play this very unusual role as "a real honour – as well as very scary." The TARDIS has been around for 48 years, but this is the first time she has been given a face and a voice. But, despite the alien roots of her character, Suranne approached the role from a very human viewpoint.

"It's the TARDIS getting used to a human body, that's the first thing," she says. "She doesn't actually become the TARDIS until towards the end of the episode – and then, of course, she's starting to die. Neil Gaiman's writing has got a real lovely arc to her adventure. When the Doctor gets used to the idea that she is the TARDIS, they then have this strange, lovely 'married couple', 'mother/son', funny, argumentative thing. Matt and I were thinking if they spent any more time together it would be like a sitcom – it's that kind of relationship."

But the timescales involved mean this wouldn't be your average Dench/Palmer pairing. "She's 700 years old, so they've been having a relationship for 700 years, and she's never been able to speak. It's so beautiful, the writing's *so* beautiful. I mean, I was crying when I first read the script."

She describes Neil Gaiman's script as "really beautiful," adding, "When she speaks to the Doctor after she's died, when the TARDIS revives her so she can speak to him one last time, it was really hard to do the scene without getting emotional myself. She should be kind of ethereal and less emotional than the Doctor is, but it was really hard and in the end, the director said, 'You know what? It's whatever's coming from you, so let's go with that.' And Matt *really* broke down. Karen [Gillan, who plays Amy] and Arthur [Darvill, Rory] were going, 'No-one's ever seen the Doctor like that, ever!' And Matt said, 'It's great to do that, because the Doctor doesn't get emotional. He doesn't cry – but there he is, blubbing like a little boy.'"

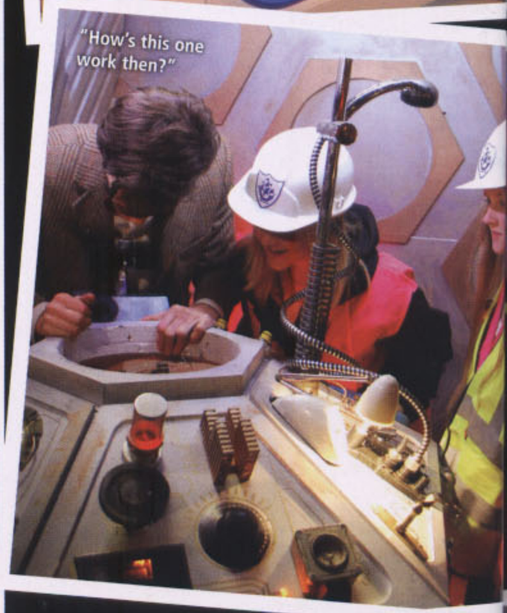
"It's so beautiful, the writing is *so* beautiful. I was crying when I first read the script!"

We don't often see the Doctor blubbing uncontrollably – and when we do, it's over those people who mean the very most to him. So, perhaps it's no surprise that the TARDIS – his oldest friend, and the 'wife' suggested by the episode's title – could elicit such a reaction. But just what *is* the relationship between the Doctor and his ship? Suranne has already described it as both "married couple" and "mother/son" – but, on further analysis, it would seem to evade both of those labels. Is *The Doctor's Wife* a simple love story?

"We discussed it a lot," she says. "I'm 700 years old, so I needed to have a gravitas about me. I also know more than the Doctor, which is really unusual. So, when the Doctor's stuck, Idris is very calm, she just knows everything. She's also stuck in this weird timescape where she's experiencing the future and the past together – like the Doctor does. She's so in tune with him, yet she knows more than him. So, it's *almost* a love story, but it's a motherly relationship as well. This is a boy and his blue box, but when she materialises in human form – and obviously it's a woman, he always calls her 'she' – I think it's more mother/son. I don't know. It's difficult. They just love each other. Let's say it's *not* a love story, but they do love each other."

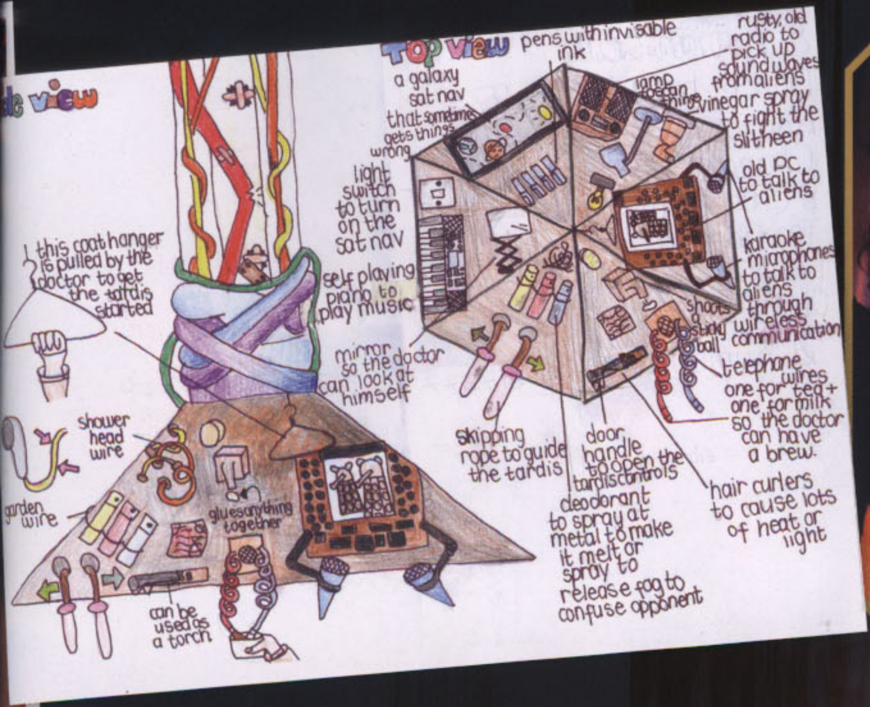
Having already had a little nibble of the cherry with her guest role in *The Sarah Jane Adventures*, Suranne was delighted to be offered a role in ►

Competition-winner Susannah Leah gets to see how work is progressing on her console and to meet designer Michael Pickwoad.


"How's this one work then?"

"Well, it'll be nice to get out of the House, Idris, dear."

Matt Smith gets some tips on time travel from the new TARDIS engineer!


de view
this coat hanger is pulled by the doctor to get the tardis started
shower head wire
garden wire
glues anything together
can be used as a torch
Top view
pens with invisable ink
a galaxy sat nav that sometimes gets things wrong
light switch to turn on the sat nav
self playing piano to play music
mirror so the doctor can look at himself
lamp to scan things
rusty, old radio to pick up sound waves from aliens
vinegar spray to fight the Slitheen
old PC to talk to aliens
karaoke microphones to talk to aliens through wireless communication
shoots a sticky ball
telephone wires one for tea + one for milk so the doctor can have a brew.
skipping rope to guide the tardis
door handle to open the tardis controls
deodorant to spray at metal to make it melt or spray to release fog to confuse opponent
hair curlers to cause lots of heat or light

The new console is brought to life by some TARDIS magic.

BUILD YOUR OWN TARDIS!

It's the evening of 29 September 2010, and **DWM** is in a damp quarry not far from the *Doctor Who* studios. And, quite frankly, never in the history of human endeavour has so much mud been marched through by so many people. (**DWM**'s shoes still haven't recovered.) The design team is putting the finishing touches to a junkyard full of shattered TARDISes. The lighting folk are dangling precariously from rocks. The cameramen weave through the piles of scrap metal, converging on Matt Smith and Suranne Jones, who are running through a rehearsal of tonight's big scene.

They are standing around a dinky little TARDIS console – in the episode, this is the makeshift time machine that the Doctor and Idris cobble together to help them defeat House's wicked schemes. But in real life, it was dreamt up by 11-year-old Susannah Leah, winner of a *Blue Peter* competition to design a TARDIS console.

Tonight, Susannah has come to the set, along with her mum and a small team from *Blue Peter*, including presenter Helen Skelton. Nobody is being allowed near the new TARDIS console, not while Matt and Suranne run through their top-secret lines. Even Susannah herself has no idea yet of what part her console plays in the episode. And despite a cunning pincer movement to fool the crew – Helen on one side, **DWM** on the other – we're unable to get a closer look just yet.

But not to worry: Helen has brought sweets, so we all stop for a chew and a chat with winner Susannah.

"It's over a year since I did the design," she tells us. The competition was launched in late 2009, and Susannah was announced as the winner in February 2010. But, despite the wait, she says, "It's very exciting to be here. It's very official!"

There's a break in activity round the console, and Helen charges in with her cameras. They whisk off Susannah to film their interview around the console, playing with this gizmo and that gadget. ("I broke a bit," Susannah admits later. "We fixed it, though. Improved it.") While Helen nips off to film some pieces to camera, we collar Susannah again.

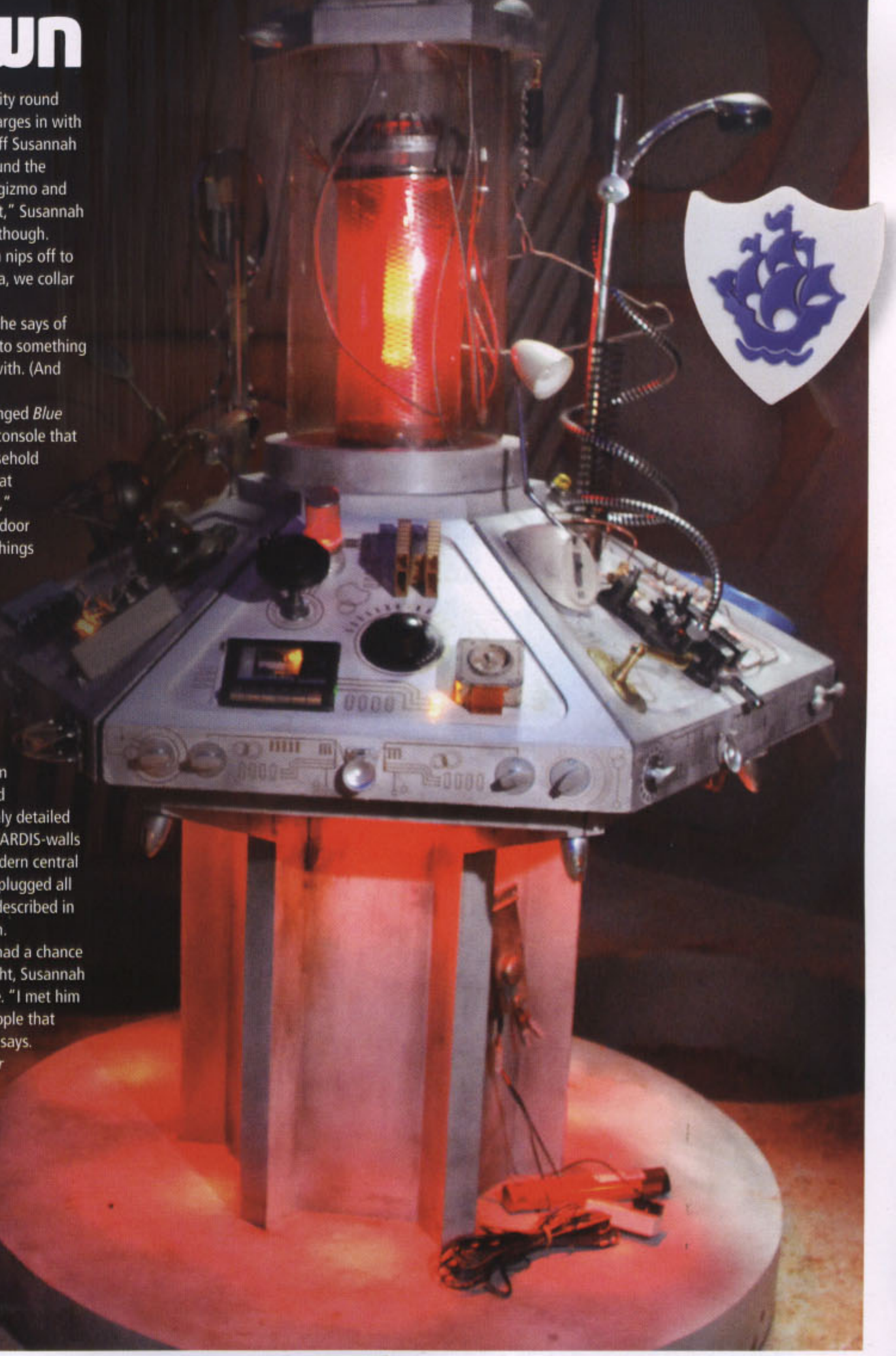
"It's more than cool," she says of seeing her design made into something she can touch and fiddle with. (And break.) "It's really weird."

The competition challenged *Blue Peter* viewers to design a console that included a number of household objects. "Well, there's a coat hanger to start the TARDIS," Susannah says. "There's a door handle, satnav and other things like that. But I don't think the tea-maker made it through."

To be honest, it's hard to tell at first glance what bits of Susannah's design made it through to the finished version: production designer Michael Pickwoad had built an amazing, highly detailed prop, combining a 1980s-TARDIS-walls vibe with a thoroughly modern central console. And into that are plugged all the various bits and bobs described in Susannah's winning design.

Though she hasn't yet had a chance to catch up with him tonight, Susannah has met Matt Smith before. "I met him in March, with the two people that won their age group," she says. "We met him at the *Doctor Who* studios."

At that time, she was lucky enough to get a tour of the Doctor's TARDIS set, too – and she's clear on which design she thinks is best. "My one!"



SURANNE JONES

Doctor Who itself. As Idris, she revelled in the fact that it wasn't simply a 'two scenes and you're out!' role. The character was at the heart of the episode, and this meant Suranne got the full *Doctor Who* experience during the episode's production.

"There's kind of three different stages to the character," she explains. "You get to do fun stuff, then emotional stuff, and then all the green screen flying stuff as well. I got a real bite of *Doctor Who*. It wasn't just getting in there, meeting the Doctor, and then him saving me from an alien. It was proper: in the middle of the quarry in the middle of the night, seeing a proper set being built, and then doing the classic *Doctor Who* stuff. Being in the TARDIS set - the new *and* the old sets - and then flying on the TARDIS, the one that we build, on the green screen with all the pyrotechnics going off... So yeah, I really got to do the whole *Doctor Who* experience. It was like being on a ride for two weeks.

"So anyway," she adds suddenly, "I've asked Idris can be frozen and put in a room in the TARDIS. Cos apparently there's like 30 control rooms that she's archived. If there's 30 control rooms and there's only been eleven Doctors..."

Are you keeping up?

"... and the Doctor says that you can't archive something that hasn't happened yet, and she says, 'No, *you* can't...' What I love about the TARDIS, the old TARDIS set - the TARDIS we've built lands in the old TARDIS set, and then we materialise from that into the new TARDIS, and *I'm the TARDIS*... Woah! Too many TARDISes! I love the little implications. It gets you all excited."

If we think we're following this right - and there can be nothing more confusing than living in Idris' head, so we'll forgive Suranne's scattershot suggestions - it looks like she'd want to make a return to the role at some point in the future.

"Yeah, if I had the chance to go back, I would," she says. "At the drop of a hat. But of course Idris' body is burnt out, so if they ever needed to do a story with the TARDIS again, then anyone could do it. It's just the matrix going into a body. But, like I said, Steven Moffat could do all sorts with it."

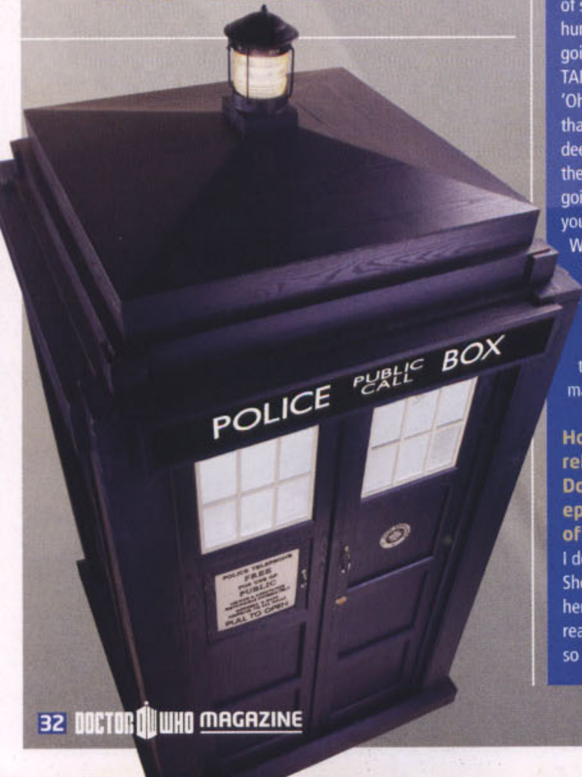
Suranne has said it herself: there is nothing stopping another actor from taking on the role of the TARDIS. How would that make her feel, to see someone else take her place?

"Gutted! Well, it depends who it is."

We ask who she'd like to see replace her, and with barely a millisecond's thought she replies: "Julie Walters. If it was Julie Walters, then that's all right. Other than that, I'd be gutted." DWM

The two constant travelling companions, face to face at last...

"I've asked if Idris can be frozen and put in a room in the TARDIS."



A BOY AND HIS BOX

Writer Neil Gaiman talks about bringing the Doctor's oldest friend to life...

So, did you always intend to make the TARDIS flesh in your episode?

It was very upside down. That wasn't the first bit of the idea. I was thinking about The Most Dangerous Game – and it's still an idea I might go back to one day, with the Doctor. The idea of somebody hunting a Time Lord, hunting the Doctor, and the idea of going deeper and deeper into the TARDIS. But somebody said to me, 'Oh, they're going to do a novel like that.' But I still liked the idea of going deeper into the TARDIS, and making the TARDIS dangerous – but if you're going to make the TARDIS dangerous, you have to ask yourself questions. What's made the TARDIS dangerous? The TARDIS' soul is no longer the TARDIS' soul? Okay, so where *is* the TARDIS' soul? Well, it's *in somebody*. And at that point, that was all I needed to start making a story...

How would you describe the relationship between the Doctor and the TARDIS? In this episode, it almost has touches of a love story...

I don't know that it's a love story. She's the constant. He's been calling her 'old girl' forever. We've known really since *The Edge of Destruction* – so William Hartnell's third story – that the TARDIS was intelligent. In drafts of the script where we needed Idris to say more, one of the lines she actually said, she quoted William Hartnell: 'The machine is not intelligent as we think it is intelligent...' That has been a constant forever.

Once you gave the TARDIS a voice, how did you approach the portrayal of their relationship?

What I tried to write was something that took us through every spectrum of couple, including, you know, the point where he's saying, 'You're not my mum', and she's saying, 'You're not my child' – that's kind of what they are, there's a little bit of that. And she's *also* kind of his girlfriend, which Amy picks up on and reacts to. There is no woman in his life who can ever quite compete with the TARDIS. Even, you know that if the Doctor fell in love again, if you got another Madame de Pompadour turning up and she said, 'Leave your TARDIS and come and live in my little house...' He might do it, but he'd be incredibly miserable. And one day he might walk down to the blue box, open the door and press the button and he'd be off again. Because this is the love of his life, this is the thing he loves doing, and this is where he loves to be. And they *are* a couple. Not a romantic couple, but she is his best friend and his only constant.

And that's the point you make with the final scenes of the episode.

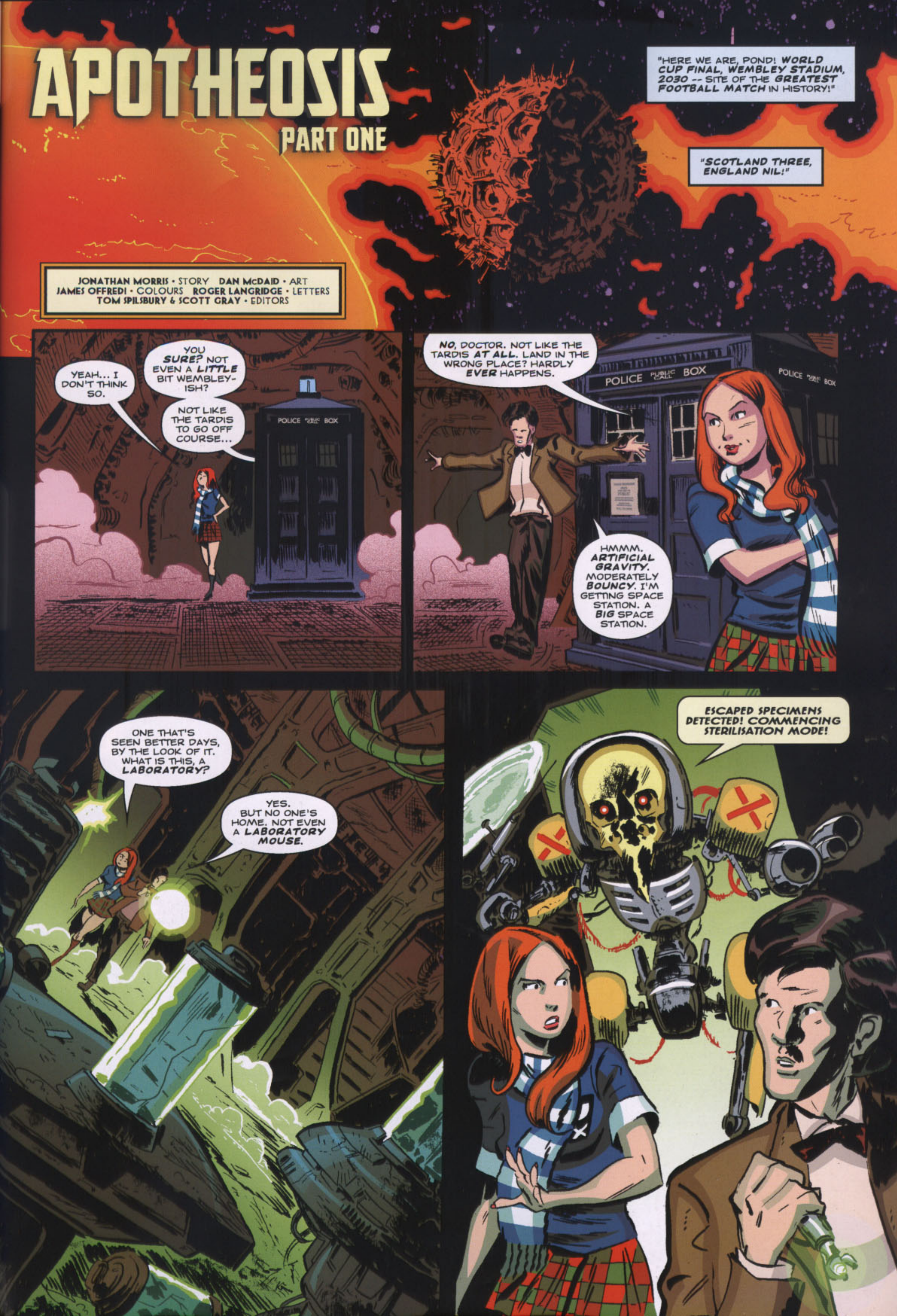
There are versions of that where it was a much, much longer speech from Amy – especially when it was Episode 11 last year [*The Doctor's Wife* was originally scheduled for Matt Smith's first season], and we're heading into *The Big Bang*, and we think the TARDIS is going to be destroyed – at that point it was very much Amy getting to say, 'I'm one of hundreds of people who have travelled with you. And one day, I will be eaten by monsters or I will go away and get married, something will happen to me and I won't be with you anymore. But the two of you are going to go on till the end of time. It's always going to be a boy and his box.'

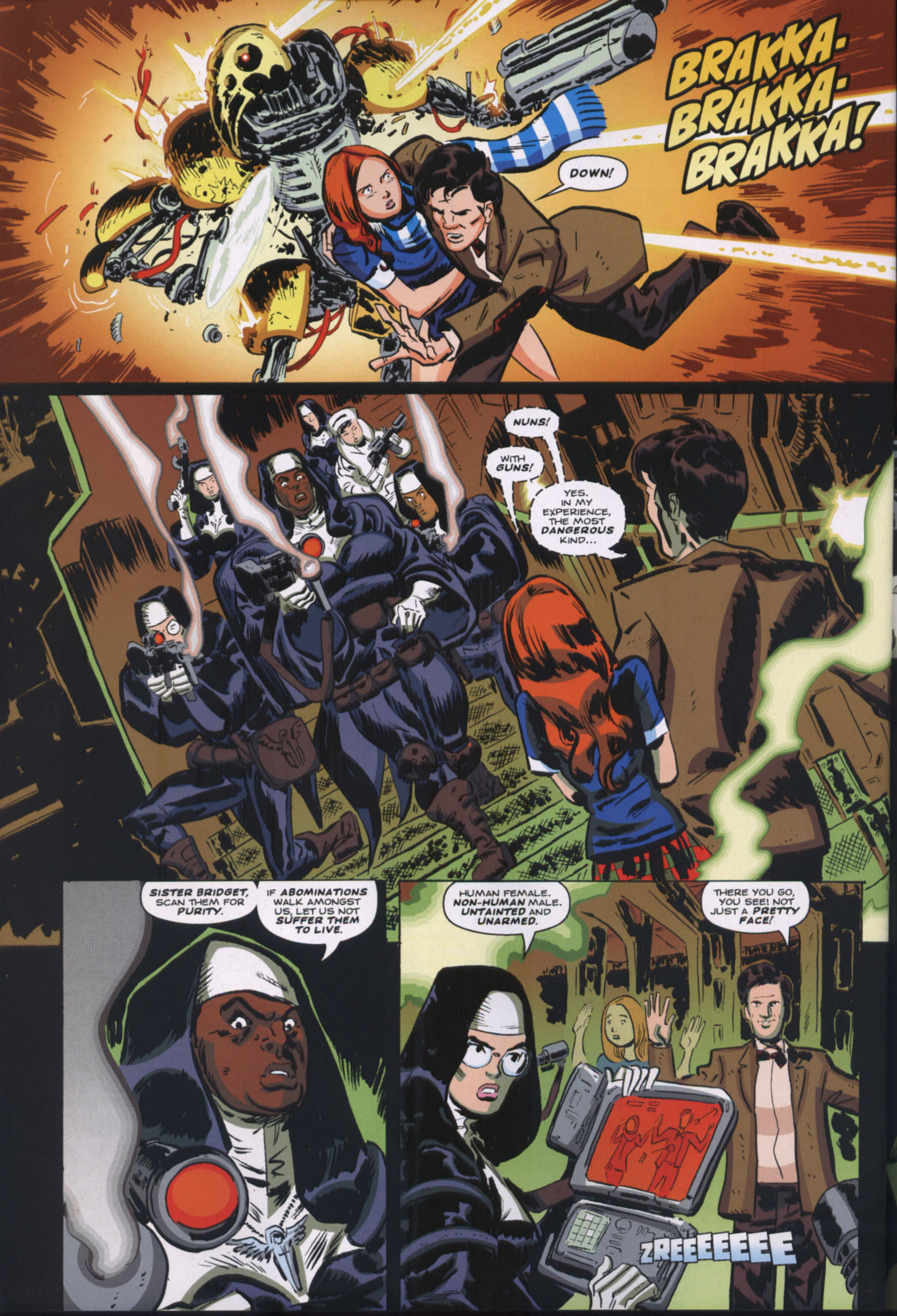
And when I took that line, which was kind of sad in the first draft, and thought, 'Well, hang on, we've moved it to the following season...' And so I decided to make it more upbeat. So, then I wrote the Doctor's response to that, where he says, 'You say that as if it's a bad thing, but it's the best thing there is.' And it is, for him. You don't want to see it as a tragedy – this guy off in this box – for him, this is the best thing it could possibly be.

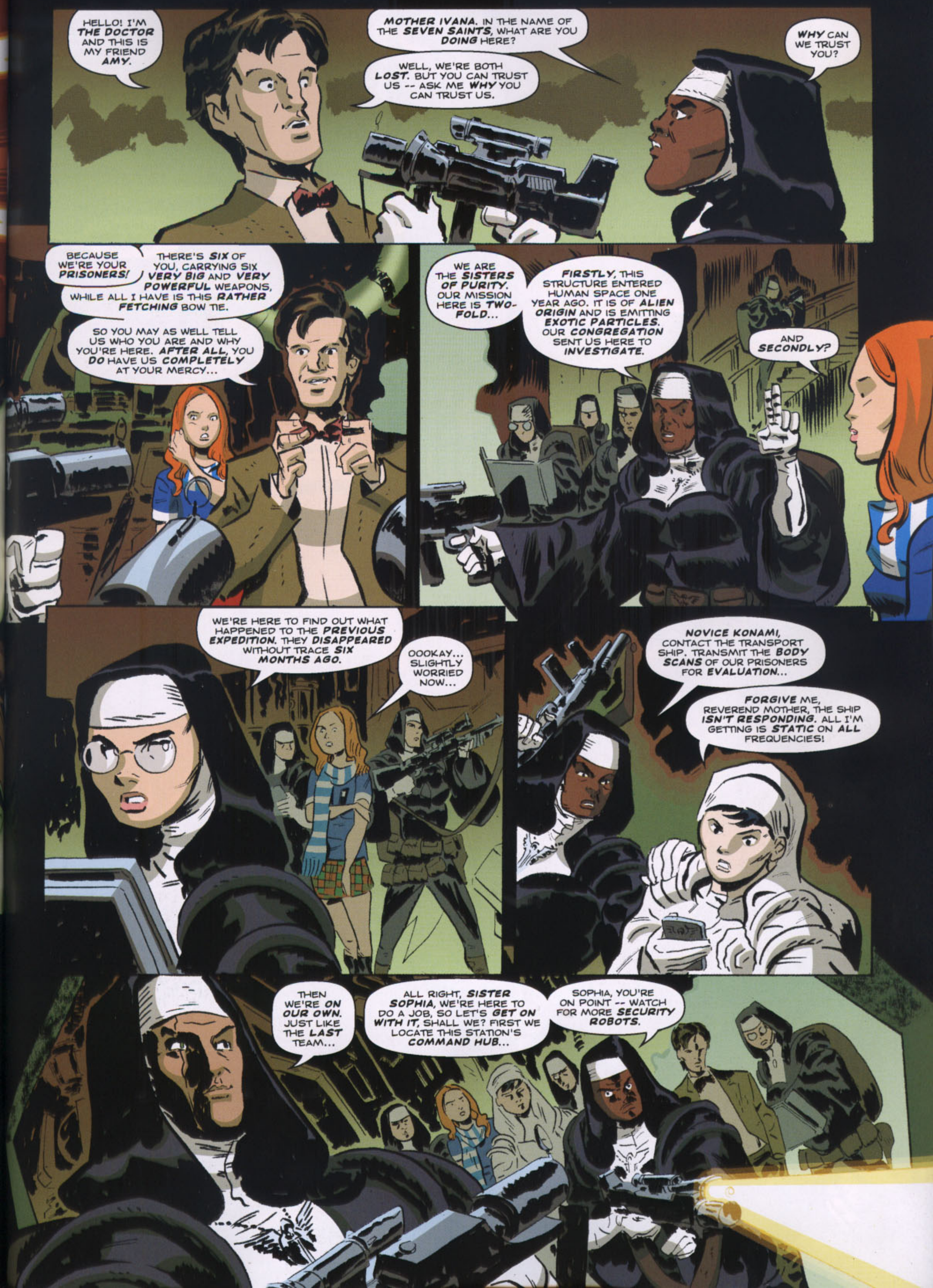
APOTHEOSIS

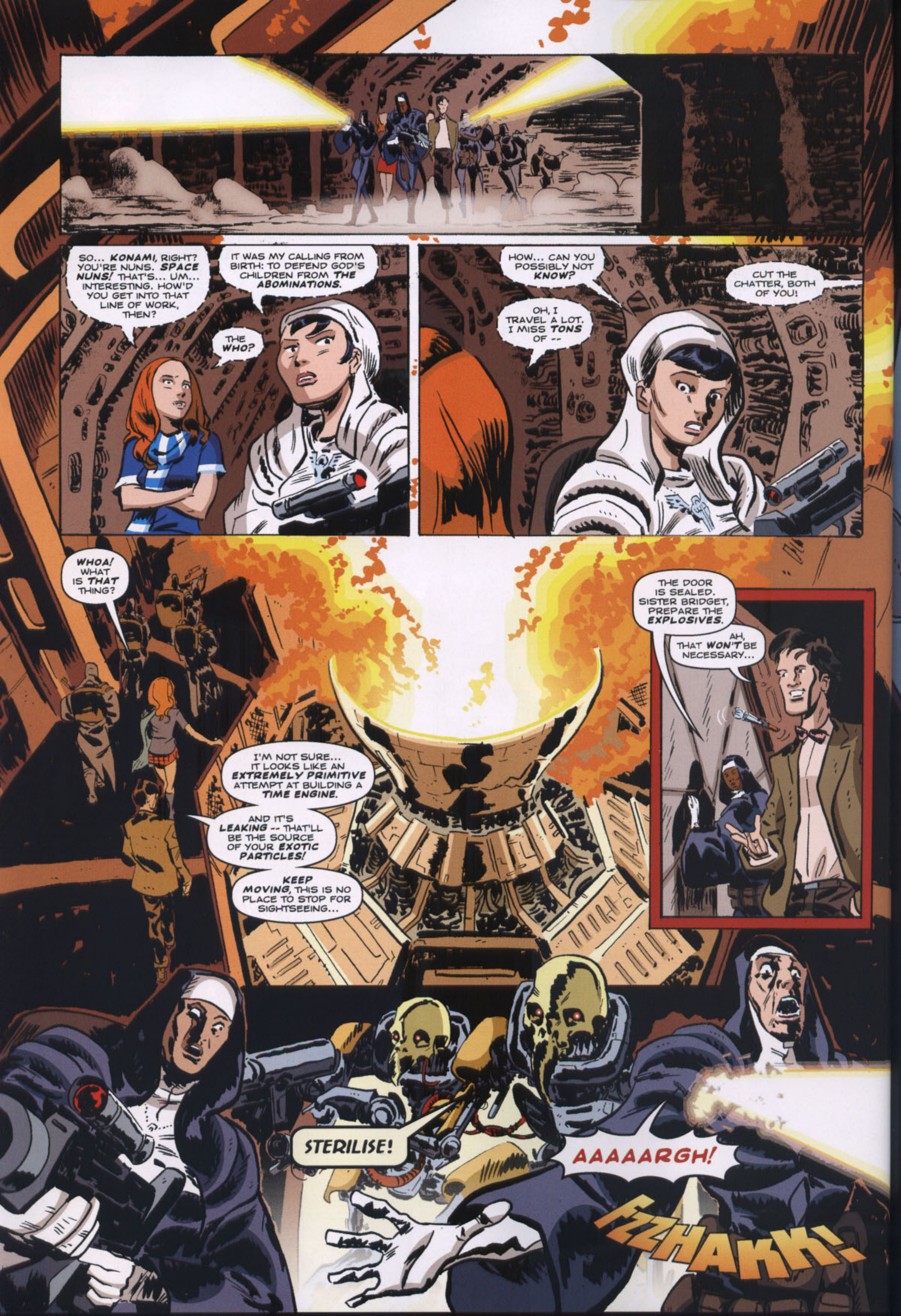
PART ONE

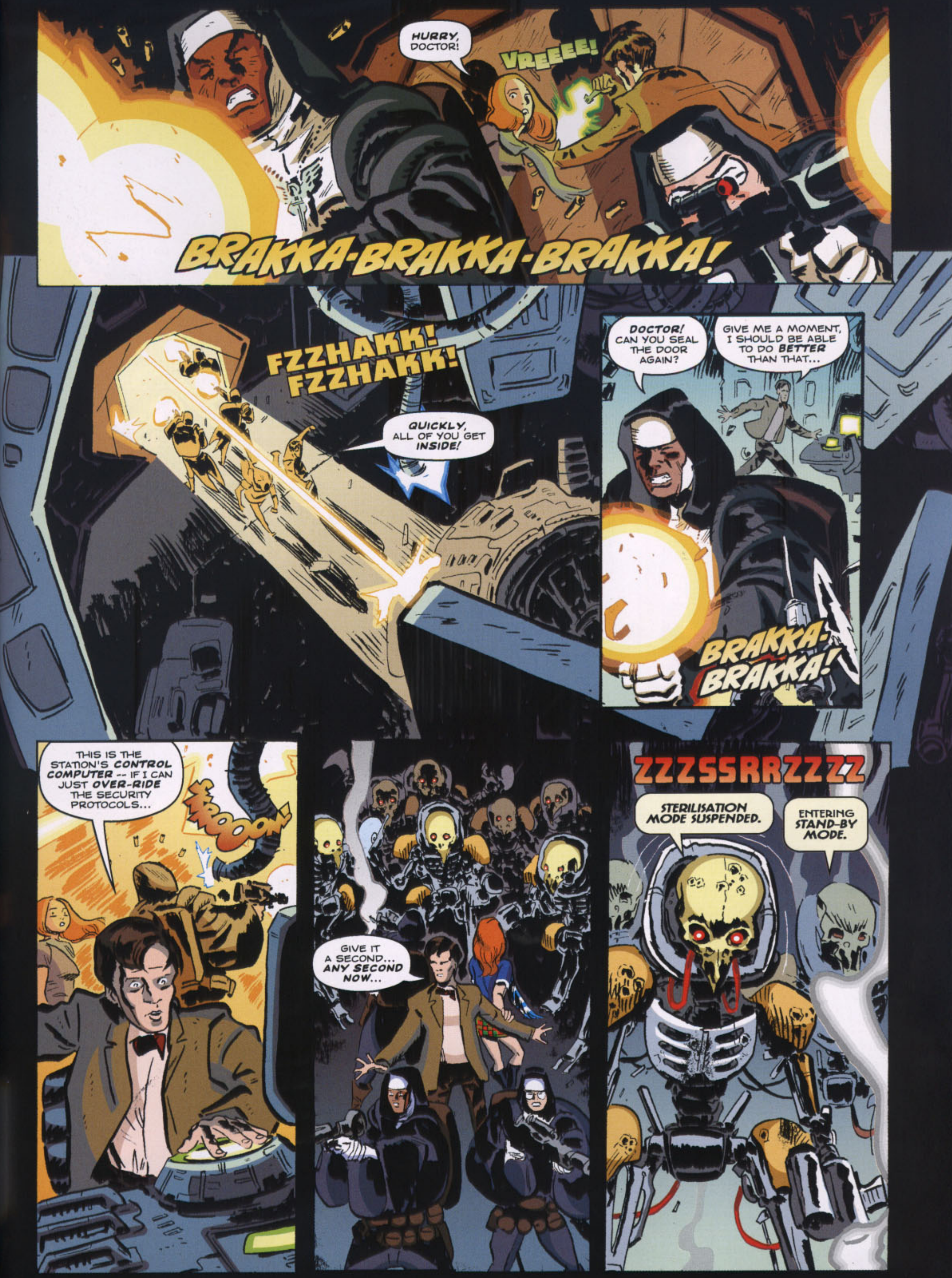
JONATHAN MORRIS • STORY DAN McDAID • ART
JAMES OFFREDI • COLOURS ROGER LANGRIDGE • LETTERS
TOM SPILSBURY & SCOTT GRAY • EDITORS

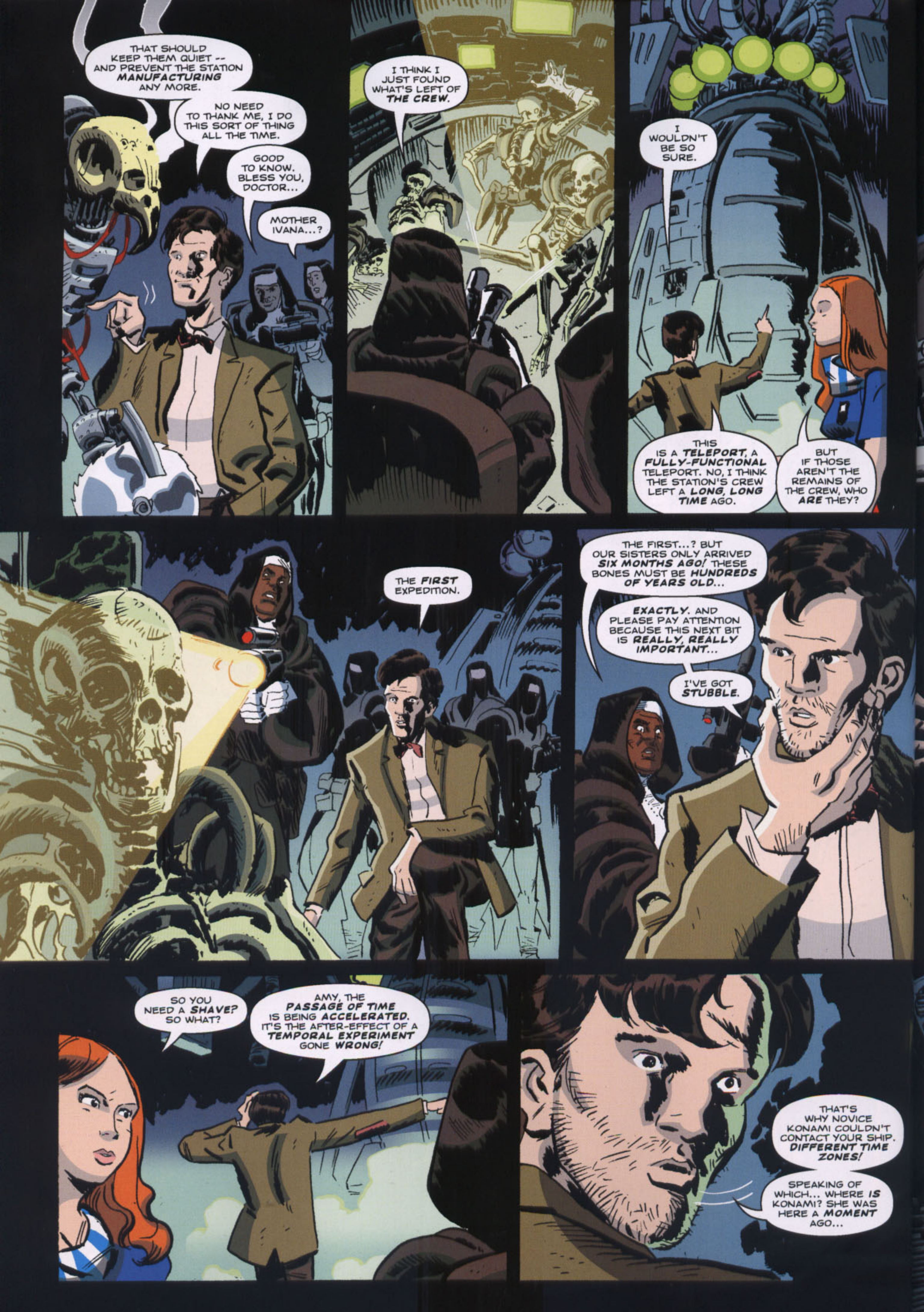

"HERE WE ARE, POND! WORLD CUP FINAL, WEMBLEY STADIUM, 2030 -- SITE OF THE GREATEST FOOTBALL MATCH IN HISTORY!"
"SCOTLAND THREE, ENGLAND NIL!"
YEAH... I DON'T THINK SO.
YOU SURE? NOT EVEN A LITTLE BIT WEMBLEY-ISH?
NOT LIKE THE TARDIS TO GO OFF COURSE...
POLICE PUBLIC CALL BOX
NO, DOCTOR. NOT LIKE THE TARDIS AT ALL. LAND IN THE WRONG PLACE? HARDLY EVER HAPPENS.
HMMM. ARTIFICIAL GRAVITY. MODERATELY BOUNCY. I'M GETTING SPACE STATION. A BIG SPACE STATION.
ONE THAT'S SEEN BETTER DAYS, BY THE LOOK OF IT. WHAT IS THIS, A LABORATORY?
YES. BUT NO ONE'S HOME. NOT EVEN A LABORATORY MOUSE.
ESCAPED SPECIMENS DETECTED! COMMENCING STERILISATION MODE!

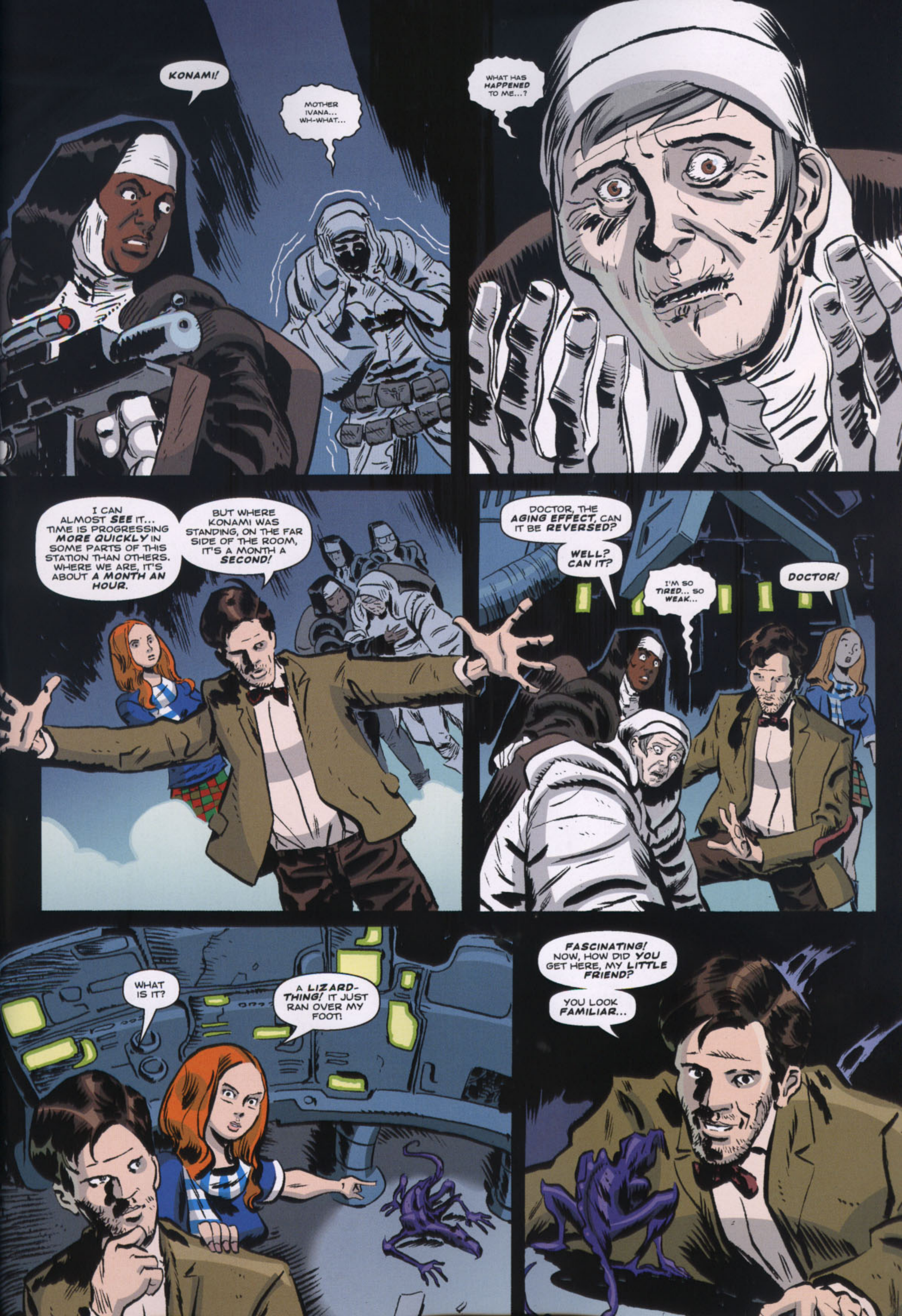

BRAKKA-BRAKKA-BRAKKA!
DOWN!
NUNS!
WITH GUNS!
YES. IN MY EXPERIENCE, THE MOST DANGEROUS KIND...
SISTER BRIDGET, SCAN THEM FOR PURITY.
IF ABOMINATIONS WALK AMONGST US, LET US NOT SUFFER THEM TO LIVE.
HUMAN FEMALE. NON-HUMAN MALE. UNTAINTED AND UNARMED.
THERE YOU GO, YOU SEE! NOT JUST A PRETTY FACE!
ZREEEEEEE

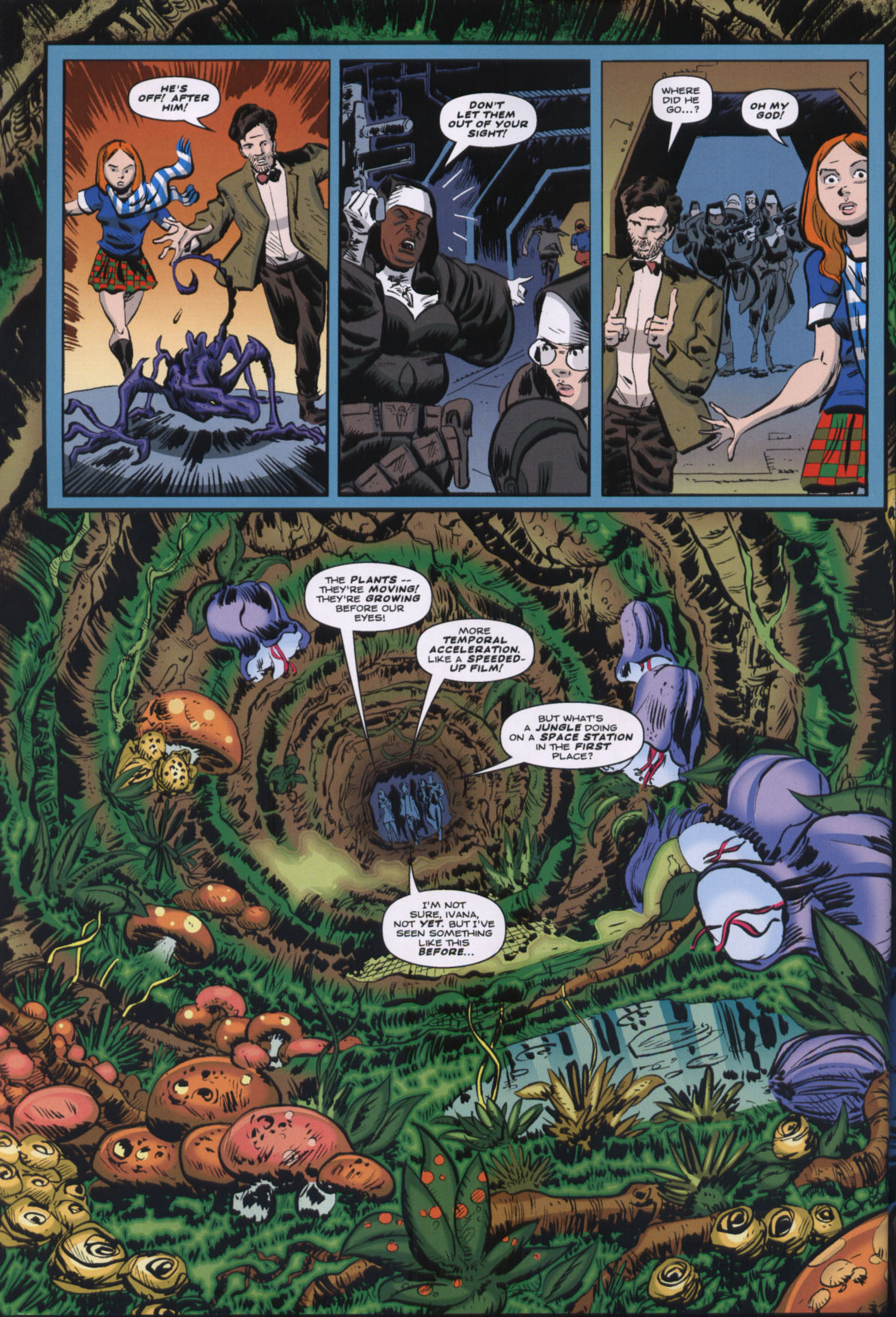

HELLO! I'M **THE DOCTOR** AND THIS IS MY FRIEND **AMY.**
MOTHER IVANA. IN THE NAME OF THE **SEVEN SAINTS,** WHAT ARE YOU **DOING** HERE?
WELL, WE'RE BOTH **LOST.** BUT YOU CAN TRUST US -- ASK ME **WHY** YOU CAN TRUST US.
WHY CAN WE TRUST YOU?
BECAUSE WE'RE YOUR **PRISONERS!**
THERE'S **SIX** OF YOU, CARRYING SIX **VERY BIG** AND **VERY POWERFUL** WEAPONS, WHILE ALL I HAVE IS THIS **RATHER FETCHING** BOW TIE.
SO YOU MAY AS WELL TELL US WHO YOU ARE AND WHY YOU'RE HERE. **AFTER ALL,** YOU **DO** HAVE US **COMPLETELY** AT YOUR MERCY...
WE ARE THE **SISTERS OF PURITY.** OUR MISSION HERE IS **TWO-FOLD...**
FIRSTLY, THIS STRUCTURE ENTERED HUMAN SPACE ONE YEAR AGO. IT IS OF **ALIEN ORIGIN** AND IS EMITTING **EXOTIC PARTICLES.** OUR **CONGREGATION** SENT US HERE TO **INVESTIGATE.**
AND **SECONDLY?**
WE'RE HERE TO FIND OUT WHAT HAPPENED TO THE **PREVIOUS EXPEDITION.** THEY **DISAPPEARED** WITHOUT TRACE **SIX MONTHS AGO.**
OOOKAY... SLIGHTLY WORRIED NOW...
NOVICE KONAMI, CONTACT THE TRANSPORT SHIP. TRANSMIT THE **BODY SCANS** OF OUR PRISONERS FOR **EVALUATION...**
FORGIVE ME, REVEREND MOTHER, THE SHIP **ISN'T RESPONDING.** ALL I'M GETTING IS **STATIC** ON **ALL** FREQUENCIES!
THEN WE'RE **ON OUR OWN.** JUST LIKE THE **LAST** TEAM...
ALL RIGHT, **SISTER SOPHIA,** WE'RE HERE TO DO A JOB, SO LET'S **GET ON WITH IT,** SHALL WE? FIRST WE LOCATE THIS STATION'S **COMMAND HUB...**
SOPHIA, YOU'RE ON POINT -- WATCH FOR MORE **SECURITY ROBOTS.**

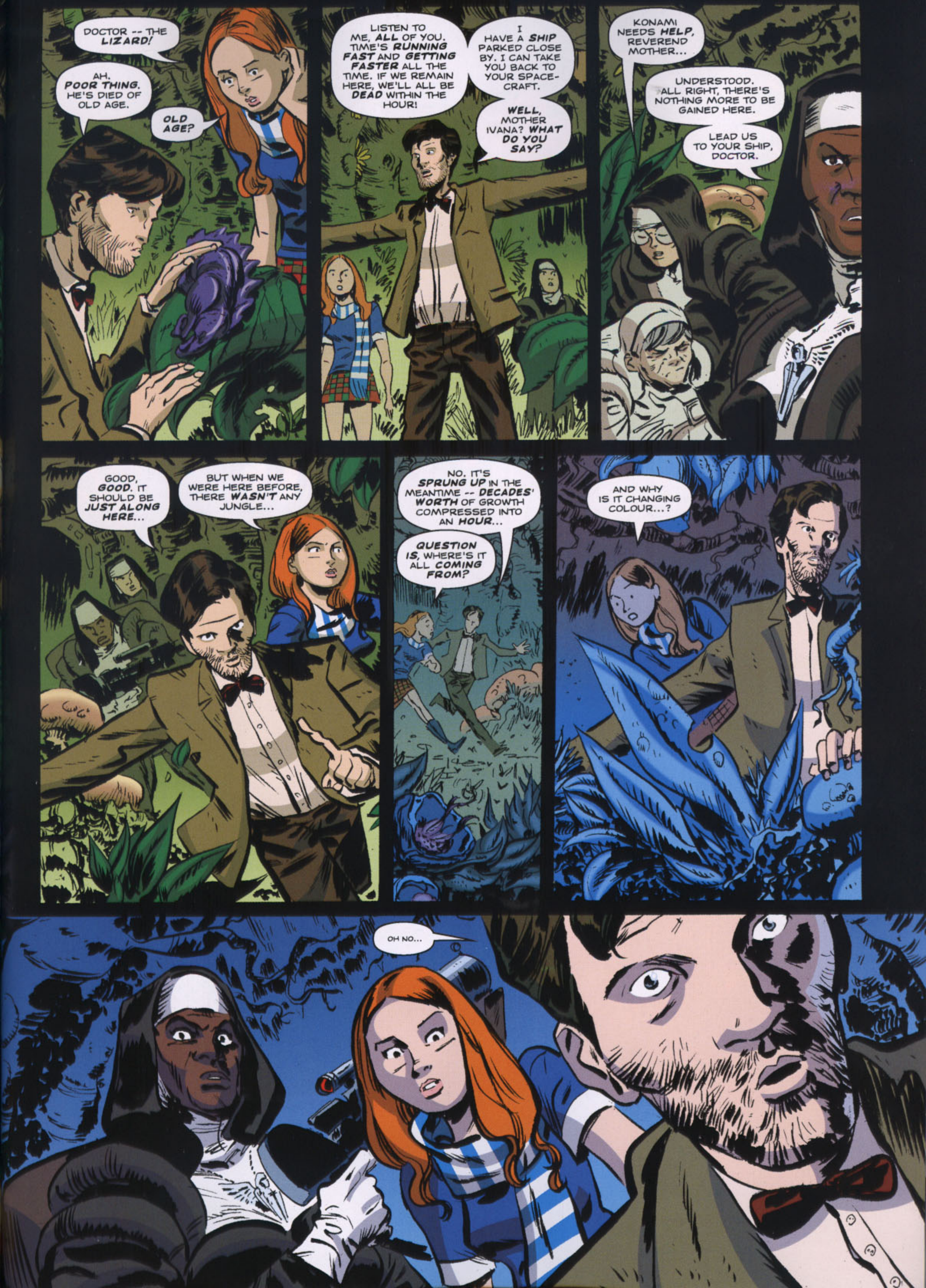

SO... KONAMI, RIGHT? YOU'RE NUNS. SPACE NUNS! THAT'S... UM... INTERESTING. HOW'D YOU GET INTO THAT LINE OF WORK, THEN?
IT WAS MY CALLING FROM BIRTH: TO DEFEND GOD'S CHILDREN FROM THE ABOMINATIONS.
THE WHO?
HOW... CAN YOU POSSIBLY NOT KNOW?
OH, I TRAVEL A LOT. I MISS TONS OF --
CUT THE CHATTER, BOTH OF YOU!
WHOA! WHAT IS THAT THING?
I'M NOT SURE... IT LOOKS LIKE AN EXTREMELY PRIMITIVE ATTEMPT AT BUILDING A TIME ENGINE.
AND IT'S LEAKING -- THAT'LL BE THE SOURCE OF YOUR EXOTIC PARTICLES!
KEEP MOVING, THIS IS NO PLACE TO STOP FOR SIGHTSEEING...
THE DOOR IS SEALED. SISTER BRIDGET, PREPARE THE EXPLOSIVES.
AH, THAT WON'T BE NECESSARY...
STERILISE!
AAAAARGH!
FZZHAKK!

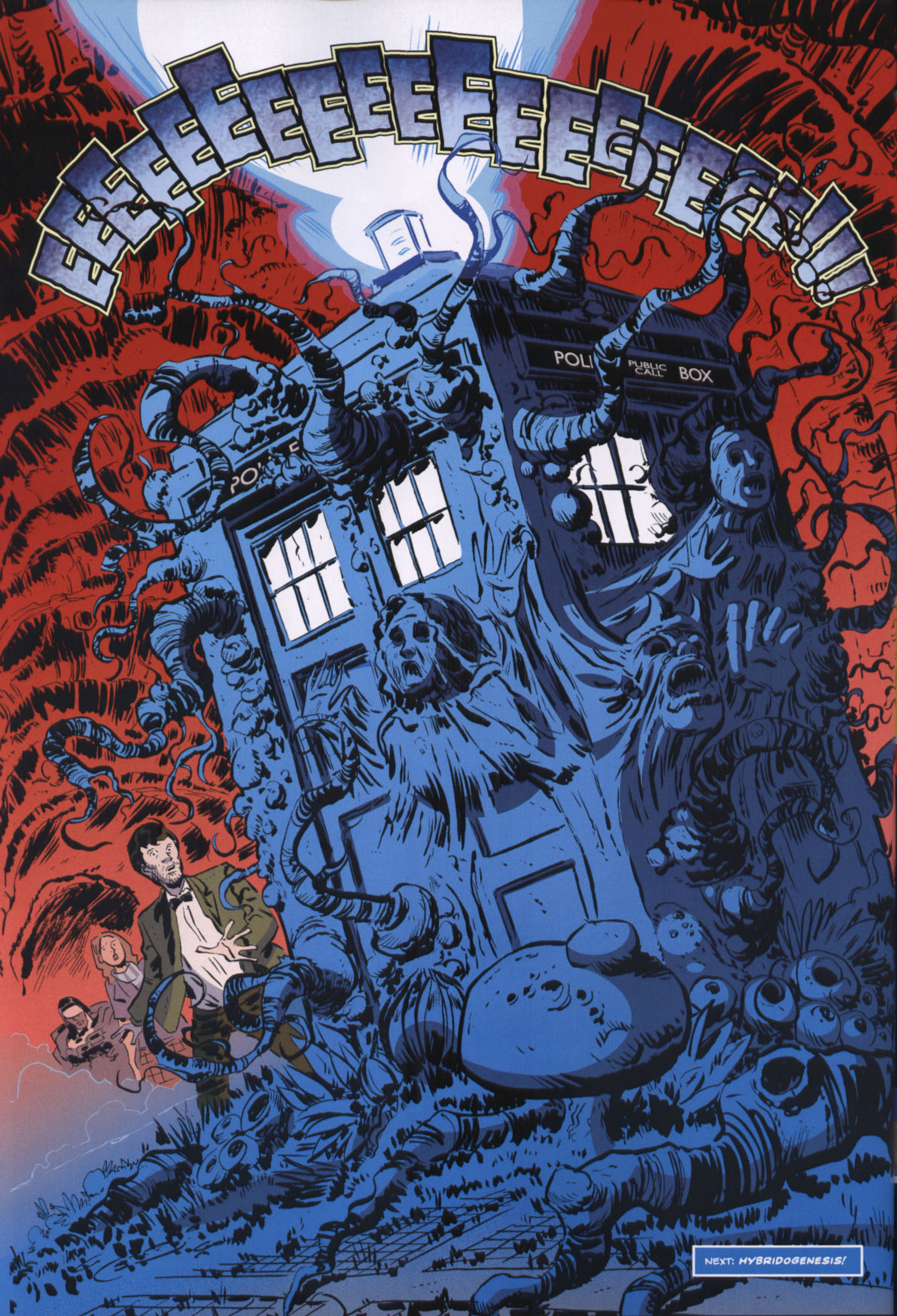

HURRY, DOCTOR!
VREEEE!
BRAKKA-BRAKKA-BRAKKA!
FZZHAKK! FZZHAKK!
QUICKLY, ALL OF YOU GET INSIDE!
DOCTOR! CAN YOU SEAL THE DOOR AGAIN?
GIVE ME A MOMENT, I SHOULD BE ABLE TO DO BETTER THAN THAT...
BRAKKA-BRAKKA!
THIS IS THE STATION'S CONTROL COMPUTER -- IF I CAN JUST OVER-RIDE THE SECURITY PROTOCOLS...
KROOOM!
GIVE IT A SECOND... ANY SECOND NOW...
ZZZSSRRZZZZ
STERILISATION MODE SUSPENDED.
ENTERING STAND-BY MODE.


THAT SHOULD KEEP THEM QUIET -- AND PREVENT THE STATION MANUFACTURING ANY MORE.
NO NEED TO THANK ME, I DO THIS SORT OF THING ALL THE TIME.
GOOD TO KNOW. BLESS YOU, DOCTOR...
MOTHER IVANA...?
I THINK I JUST FOUND WHAT'S LEFT OF THE CREW.
I WOULDN'T BE SO SURE.
THIS IS A TELEPORT, A FULLY-FUNCTIONAL TELEPORT. NO, I THINK THE STATION'S CREW LEFT A LONG, LONG TIME AGO.
BUT IF THOSE AREN'T THE REMAINS OF THE CREW, WHO ARE THEY?
THE FIRST EXPEDITION.
THE FIRST...? BUT OUR SISTERS ONLY ARRIVED SIX MONTHS AGO! THESE BONES MUST BE HUNDREDS OF YEARS OLD...
EXACTLY. AND PLEASE PAY ATTENTION BECAUSE THIS NEXT BIT IS REALLY, REALLY IMPORTANT...
I'VE GOT STUBBLE.
SO YOU NEED A SHAVE? SO WHAT?
AMY, THE PASSAGE OF TIME IS BEING ACCELERATED. IT'S THE AFTER-EFFECT OF A TEMPORAL EXPERIMENT GONE WRONG!
THAT'S WHY NOVICE KONAMI COULDN'T CONTACT YOUR SHIP. DIFFERENT TIME ZONES!
SPEAKING OF WHICH... WHERE IS KONAMI? SHE WAS HERE A MOMENT AGO...


KONAMI!
MOTHER IVANA... WH-WHAT...
WHAT HAS HAPPENED TO ME...?
I CAN ALMOST SEE IT... TIME IS PROGRESSING MORE QUICKLY IN SOME PARTS OF THIS STATION THAN OTHERS. WHERE WE ARE, IT'S ABOUT A MONTH AN HOUR.
BUT WHERE KONAMI WAS STANDING, ON THE FAR SIDE OF THE ROOM, IT'S A MONTH A SECOND!
DOCTOR, THE AGING EFFECT, CAN IT BE REVERSED?
WELL? CAN IT?
I'M SO TIRED... SO WEAK...
DOCTOR!
WHAT IS IT?
A LIZARD-THING! IT JUST RAN OVER MY FOOT!
FASCINATING! NOW, HOW DID YOU GET HERE, MY LITTLE FRIEND?
YOU LOOK FAMILIAR...


HE'S OFF! AFTER HIM!
DON'T LET THEM OUT OF YOUR SIGHT!
WHERE DID HE GO...?
OH MY GOD!
THE PLANTS -- THEY'RE MOVING! THEY'RE GROWING BEFORE OUR EYES!
MORE TEMPORAL ACCELERATION. LIKE A SPEEDED-UP FILM!
BUT WHAT'S A JUNGLE DOING ON A SPACE STATION IN THE FIRST PLACE?
I'M NOT SURE, IVANA, NOT YET. BUT I'VE SEEN SOMETHING LIKE THIS BEFORE...


DOCTOR -- THE LIZARD!
AH. POOR THING. HE'S DIED OF OLD AGE.
OLD AGE?
LISTEN TO ME, ALL OF YOU. TIME'S RUNNING FAST AND GETTING FASTER ALL THE TIME. IF WE REMAIN HERE, WE'LL ALL BE DEAD WITHIN THE HOUR!
I HAVE A SHIP PARKED CLOSE BY. I CAN TAKE YOU BACK TO YOUR SPACE-CRAFT.
WELL, MOTHER IVANA? WHAT DO YOU SAY?
KONAMI NEEDS HELP, REVEREND MOTHER...
UNDERSTOOD. ALL RIGHT, THERE'S NOTHING MORE TO BE GAINED HERE.
LEAD US TO YOUR SHIP, DOCTOR.
GOOD, GOOD. IT SHOULD BE JUST ALONG HERE...
BUT WHEN WE WERE HERE BEFORE, THERE WASN'T ANY JUNGLE...
NO. IT'S SPRUNG UP IN THE MEANTIME -- DECADES' WORTH OF GROWTH COMPRESSED INTO AN HOUR...
QUESTION IS, WHERE'S IT ALL COMING FROM?
AND WHY IS IT CHANGING COLOUR...?
OH NO...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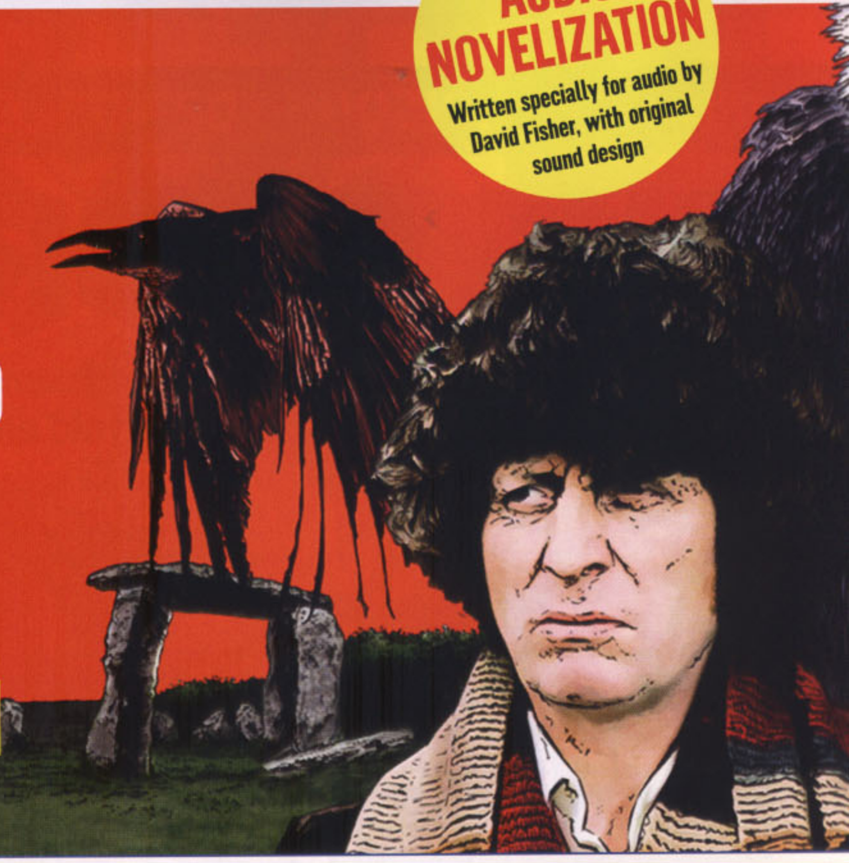
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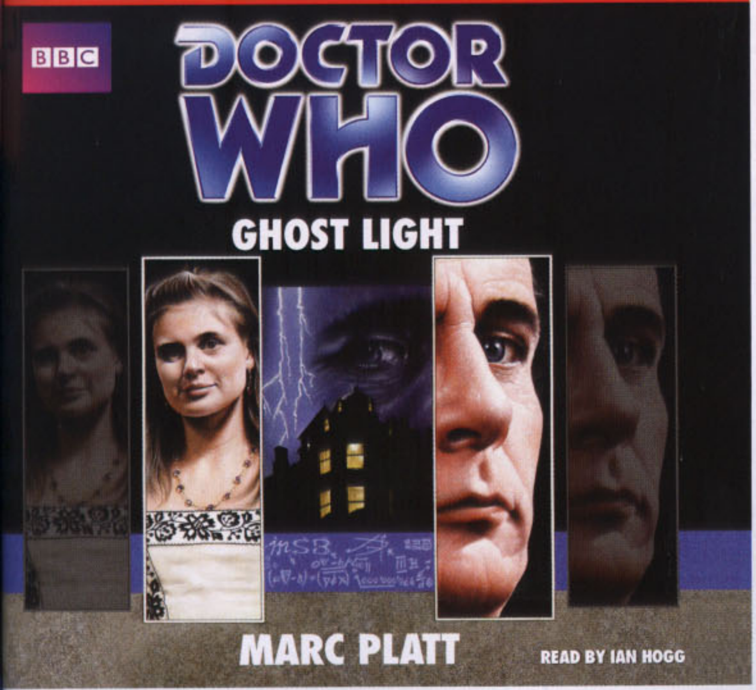
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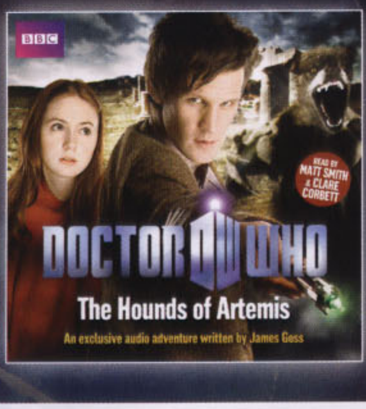
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An exclusive audio adventure written by James Goss

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THE TIME TEAM

CHRIS
EMMA
MICHAEL
WILL

The continuing mission to watch all 777 *Doctor Who* episodes, in order from the start...

THIS ISSUE EPISODE 702 - DALEK

SURVIVORS

A distress signal has drawn the Time Team back to the sofa and a confrontation with an old enemy...

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

“Every episode should start with the TARDIS materialising,” declares Chris. “It just sounds and looks so damn cool.” It’s materialising because a mysterious signal has drawn it off course. “Hurrah! That made my fan sense tingle,” says Michael.

The Doctor and Rose find themselves in Utah, exploring an underground museum full of familiar-looking artefacts. It’s almost too much for Chris, who’s dangerously close to a full fangasm. “Is that a Sontaran ship to the left? And a Cyberman’s head! Such a nice touch.” Emma is also impressed. “What an incredible set! It’s *The X Files* crossed with *Antiques Roadshow*.”

The TARDIS crew’s lovely afternoon out is suddenly spoiled, as so many are, by a noisy klaxon and the arrival of a mob of guards. “Yes, Rose, tell the alien collectors that the Doctor is an alien – good plan,” tuts Will.

There’s a collective cheer when the title *Dalek* pops up. “And Bad Wolf One is descending,” says Will, as stock footage of a helicopter indicates that someone has landed. Could it be the Bad Wolf himself? Apparently not – it’s Henry Van Statten, the collector-in-chief.

“I’m not entirely sure if I like Van Statten,” says Chris. “He’s cold, sharp, funny and nasty, but still I’m not keen.” Michael is not nearly so circumspect. “This man is a massive douche.”

There’s something alive but unidentified in Van Statten’s collection and his goon, Simmons, is trying to persuade it to talk by setting about it with a big drill. “Van Statten’s pretty clever, letting the Doctor show off his knowledge. But why is he so keen to impress the Doctor with his pet?” asks Emma. “Rose has seen through Henry Van Douchebag, though” says Michael. “Clever girl.”

Leaving Rose behind with a tech boffin called Adam, the Doctor takes Van Statten’s bait and heads off with him to see this mysterious living specimen, which has been popped in a cage and named a ‘Metaltron’ – meaning that familiar, grating voice comes as a shock when it croaks out of the darkness.

“‘Doc... tor? *The* Doctor?’ Ooh, I’ve got chills!” says Chris. “Anyone new to *Doctor Who* can instantly see that the Daleks are something so terrifying that even our hero recoils in horror.”

“And the Doctor is *really* scared of this Dalek,” says Will. “I can’t remember ever seeing that before.” Emma agrees. “His loss of control is terrifying, and so is the reason for his instability; the death of his people is *his* fault!”

“So the other side in the Time War was the Daleks? Hurrah!” cheers Will. “Although I’m gutted it’s not the Bandrils.”

“He’s really trying to kill that Dalek!” says Michael, horrified. “Although I suppose he’s always doing that, but he seems so *bloodthirsty*. It’s not exactly Hartnell and the Dalek-blowing-up machine he takes six episodes to make in *The Chase*, is it?”

While a furious Van Statten is pulling the Doctor out of the cage to save the Dalek, it seems that Rose has a different kind of pulling in mind, as she shamelessly flirts with annoying Adam. “Billie Piper is going for it, but the sexual chemistry is pretty much pH neutral,” declares Will. Chris, on the other hand, refused to believe that his beloved Rose might have eyes for another. “Is she flirting with him just to get information? I can’t quite tell.” Maybe, but as the Team consider this, Rose and Adam have already decided to investigate the Dalek’s cage. “Dalek bingo card – score for ‘pepperpot’.” Eyes down for a full house, Michael.

“Van Statten’s sidekick, Diana Exposition, has only just been promoted but knows rather a lot of back story,” notes Will. “There’s some lovely dialogue in this script,” says Michael. “That description of the Dalek falling to Earth is great. However, it’s a bit hit and miss.” Chris is surprised by how much information the Doctor’s dishing out. “He’s so determined to convince them that the Dalek needs dealing with, he tells them the whole tale. Then he gets shoved in a torture lab thingy for his troubles.” Will has his own theory about that: “Van Statten just wanted an excuse to get the Doctor’s shirt off.”

Back in the cage, Adam and Rose are inspecting the Dalek. “It’s a great having Rose see the Dalek for the first time without the Doctor,” says Emma. “I love that the Dalek only bothers with Rose because she’s the Doctor’s friend,” adds Michael.

It’ll all be okay though. Just as long as Rose doesn’t touch the Dalek. “Don’t touch it, you stupid girl! Why would you do that?” rages Michael. The poor little Dalek suddenly looks a lot more menacing – as Simmons is about to find out when he gets a special Dalek sucker snog. “Ooh. *Nasty* death. That’s lovely!” says Michael.

Chris is delighted with how the revived Dalek looks. “The bronze metal and the tank-like sculpt of its armour make it look invincible,” he says, as sparks fly all around the cage. “Some rather cheap bits of design exploding there,” notes Michael.

The Dalek is soon on the loose in Van Statten’s vaults, despite desperate attempts to contain it. “The whole sequence of the Dalek being shot at is just lovely,” says Michael. “Lots of exterminations! And it swivels!” Emma is also a fan of its sexy new moves. “Wow! The Dalek can do disco!”

“Dalek bingo – stairs!” hollers Michael. “Okay, Adam and Rose. You’re standing on stairs. Fine. But the Dalek can shoot up even if it can’t fly, so maybe you should run?” suggests Will. Except it *can* fly. Whoops. “Dalek Bingo – ‘Aim for the eyepiece!’” Michael’s really getting into it now.

As the bullets fly around, the Dalek has a new plan. “How does water conduct Dalek death rays? They’re not just electricity,” asks Michael, as the Dalek activates the sprinkler system and fries Van Statten’s army with one blast. “Ah, but how do you *know* what Dalek guns can do?” argues Emma.

LIKE THAT? WATCH THIS!

The Daleks have been on the Doctor’s case since the beginning...

EMMA SAYS: The 60s were simpler times. The Doctor spent his days tricking his companions into searching empty *Jetsons*-esque cities on apparently abandoned post-nuclear planets. The first time around, the Daleks were simpler too. Confined to their city, they’re content to take prisoners, rather than exterminating everyone else on sight. They eventually show their true colours, scheming to steal the TARDIS crew’s anti-radiation drugs, and plotting to explode a neutron bomb that will wipe out the neighbouring Thals. Then again, you can’t help feel a *little* bit sorry for them, as a race that’s seeking to prevent its own extinction.

“You would make good Daleks.”

> **"Don't touch it, you stupid girl! Why would you do that?"** – MICHAEL

Next, having realised it's the last of its kind, the Dalek instigates a bizarre Skype session with the Doctor to have a chat about emotions 'n' stuff. "I feel really sorry for the Dalek. It's lost all purpose," says Chris. Save your sympathy, Chris – it's up to something. "'You would make a good Dalek.' With that line, it's Dalek 1 - Doctor 0," says Will.

The Doctor, pushed to his limit, orders the vaults sealed – but Rose and Adam are down there too. "Rose may need some training in running down corridors," says Will. "That's a bit of a gentle jog for someone in fear of her life." Adam is less than chivalrous, too – leaving Rose at the mercy of the Dalek. "Rubbish boyfriend he'd be!" seethes Michael.

Things aren't all bad though – Rose seems to be striking up a rapport with the newly-Emo Dalek. "It's a great dynamic between them – she seems to really care for the little squid," says Emma. "The Dalek does come across as genuinely tortured," agrees Will. "It ties in well with the obsession with racial purity we saw in older episodes."

Meanwhile, the Doctor is doing something quite out of character. "When the Doctor chooses the gun he seems so uncool. Despite his current rage, he's still uncomfortable with weapons," says Chris.

Speaking of rage, Michael has only one suggestion for the Dalek as it confronts its torturer. "Oh, *please* kill Van Statten. Please. You'll feel better. I know I will." Harsh, but probably fair. Unfortunately, Rose talks her new pal out of it, and by the time the Doctor catches up with them, the Dalek has slipped off its metal casing, and the mutant within is soaking up some sun. "The gunky Dalek mutant is nicely done. Those tentacles are grim," squirms Will. "You can make out a sort of melted face," says Michael.

The Dalek has realised it's been contaminated by Rose's DNA, so there's only one thing left to do – die. "There are some brilliant ideas going on in this scene," notes Michael. "Going right back to the fundamentals of what makes a Dalek."

"This is the cleanest suicide ever," says Chris, as the Dalek gracefully floats into the air and exterminates itself. "Maybe the Dalek's death will give the Doctor some closure so he can stop being a whining ninny and man up," says Emma.

Van Statten might have escaped extermination, but Diana Exposition has another fate in store for him – a complete mind wipe. "Thanks, Diana," says Michael. "Trash the douche in his cheap suit."

"Unlike *Aliens of London*'s epic cliffhanger, this episode is wrapped up really swiftly," notes Chris. In fact, here's Adam, trying to cadge a lift with the Doctor and Rose. "Adam's becoming a companion? Really?" says a baffled Will. "He's a bit... wet."

Wet he may be, but perhaps the Doctor's got a lot of hard maths he needs doing – we just don't know. Still, only a week to wait – NEXT TIME!

"Simon Pegg's in next week's story! Yay! Looks alright, what with the decaying corpse and everything," says Chris.

"I didn't love *Dalek*," declares Chris, "but for all its flaws, it had just enough kick-ass-ness to keep me entertained. Swiveling Daleks! They're the future!"

"It was a rum old mix," says Michael. "Some lovely ideas, and a great new look for the Daleks. However, there was some rotten design and no real sense of threat from Van Statten."

"I loved it, but it could have been incredible with better sets and a bigger budget," says Emma.

"It was all about the Dalek," says Will. "We've now seen that they're back and that one Dalek is extremely dangerous – not wobbling through a quarry. Imagine what an army would be like."

Just imagine! DWM

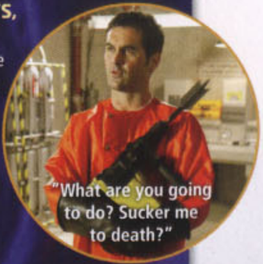
AND YOU SAID...

LAURIE McHALE, VIA FACEBOOK:
What a fantastic way to reintroduce the show's flagship monsters so the series. Robert Shearman shows a precise understanding of both the Daleks' *modus operandi* and how even a single Dalek should be a terrifying prospect.

SIMON BELCHER, VIA FACEBOOK
It's great to have a lone Dalek which *feels* more dangerous than a whole army. After downloading the entire internet, though, I can't help thinking that it would get frustrated by all the spam and junk. And as for Wikipedia, it would go around screeching "Citation needed" more than "Exterminate"!

CHRIS LUXFORD SAYS, VIA FACEBOOK:
The thing that really made this story is that for the first time we were invited to get inside the mind of a Dalek, to empathise, even sympathise with one. Brilliant.

ANDREW TOMLINSON SAYS, VIA FACEBOOK: Simmons stood out for me with the way he seemed to take such disquieting pleasure in his work.



"What are you going to do? Sucker me to death?"

SIMON FOX SAYS, VIA FACEBOOK: The character of Diana Goddard was amazing in this and remained the only true winner of the whole story.

CHRIS HORMANN SAYS, VIA FACEBOOK:
This is the best episode to convert friends who tease you about rickety sets, unconvincing monsters and bad acting. *Dalek* is a triumph and that first Dalek extermination is 'jump-out-of-your-seat-and-punch-the-air' cool.

In **DWM** 436, The Time Team travel to Satellite 5 to watch *The Long Game*, and then prepare to wipe away the tears in **DWM** 437 while watching *Father's Day*. Send your comments to the usual address on page 16, or post them on the Time Team's Facebook thread at *www.facebook.com/doctorwhomagazine*.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,327

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 214

ONE OR MORE REGULARS INCARCERATED.... 260

SINS OF THE F

The Rebel Flesh are on the move! DWM joined the cast and crew of this series' double-powered two-parter. Castles! Acid! Moral dilemmas! And a shocking end for Amy...

Interview by **DAN TOSTEVIN**

LESH!

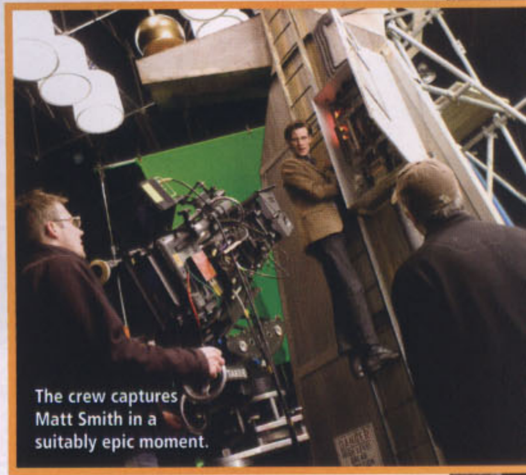
It might be fair to say that *The Rebel Flesh/The Almost People* has the maddest ending of any *Doctor Who* story ever. Amy's not actually Amy! The real Amy is pregnant after all! And she's giving birth! To an actual baby! It might have a time head! Amazing.

But we'll come to Pond (and Pond Jnr) later. After all, it's not as if there's a shortage of things to talk about in those two scripts...

"I think I needed to read them a few times," grins Raquel Cassidy, who played Foreman Miranda Cleaves. "I was cast three days before I was due to film, and those three days were sort of swallowed up by prosthetics appointments and costume and stuff like that. So it was a bit of a speed-read, to go 'Can I do this? Do I want to do this?', and then 'What does it *mean*?', so I think it took a while... and, if I'm really honest, because they were long days filming and because I took my family with me, I'm not sure that I *really* knew who I was for a good couple of weeks, which is pretty scary!"

It must've been fun, though? "Oh yeah. I certainly remember the first day filming, the first scene we filmed, just looking at Matt, looking at this piece of computer thing in an old ruined castle, thinking 'I'm in *Doctor Who*! And I don't know who I am!' That kind of carried on for a while, I think. It didn't stop it being good fun, but as an actor, obviously that's quite a difficult place to be."

Speaking of difficult places to be, filming took place in the middle of winter at Neath Abbey and three castles – Cardiff, Caerphilly, and St Donat's – which were "rugged, cold environments," as director Julian Simpson recalls. "The reason we needed more than one was because the script demanded a whole bunch of different rooms within the monastery, and we knew we weren't going to find them all within one castle – partly because most castles aren't intact any more, and partly because you want different looks and feels because you're spending two episodes in one place."



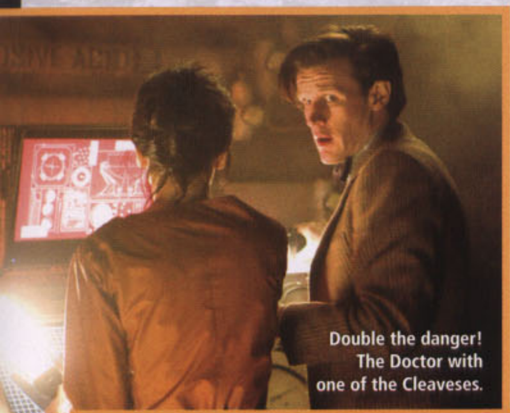
The crew captures Matt Smith in a suitably epic moment.

> "You're hogging two Saturday nights, so you've got to tell a *really* good story..."
>
> **MATTHEW GRAHAM, WRITER**

Armed with production designer Michael Pickwood's plan of the fictional monastery, showing how the different locations connected, it looked like everything was going smoothly for Julian. "But I managed to slip on ice outside my apartment on day four, and did all the ligaments in my ankle in, so I spent the entire shoot on a walking stick," he laughs. "It was absolutely the right place to shoot, and I'm glad we did it, but it was tough, it was a tough shoot."

But if the episodes were tricky for Raquel and Julian, they were even more so for writer Matthew Graham who – as he revealed in last issue's preview – originally planned to write a single episode, before having a two-parter sprung on him. "It's a tall order," he admits. "You're hogging two Saturday nights, so you are aware that you've got to tell a *really* good story. I wanted to tell a good story, with good characters, and for it to be as scary as we could get away with. There were some bits we had to take out, in the end, because ►

Rebel, rebel, your face is a mess! Marshall Lancaster becomes Flesh!


Double the danger! The Doctor with one of the Cleaveses.

In the Flesh: Cleaves' Ganger.

they were too nasty, too scary. But that's a good sign. That was the way I wanted to go."

What worries did Matthew have about two-parters before he was asked to write one? "The preconception was that I would go and write a cracking kick-off story – loads of fantastic ideas, loads of jeopardy – and then I'd reach a cliffhanger and wouldn't know where to go from there. What I did was I sort of plotted out an endpoint. I knew where I wanted it to finish, and I knew where I wanted Episode 1 to climax. What I didn't have was the bit between the start of Episode 2 and the end. That was probably the hardest script, then. That was the one I rewrote the most. We came up with extra things: the monastery was rigged to explode, so you've got the jeopardy of the monastery collapsing and overheating; Jennifer had found a whole mountain of discarded flesh with all sorts of eyes and limbs and things; and we put some more deaths in. That was Steven [Moffat, showrunner]'s suggestion, he said 'Kill some more people!' It's upping the stakes, making the threat much more immediate."

Last time **DWM** sat down for a proper interview with Matthew [*see issue 370 – Ed*], the first series of his time-travel cop show *Life on Mars* had recently finished, his *Doctor Who* début (2006's *Fear Her*) was about to be transmitted, and he had immediate plans to return to the TARDIS. "I'm writing a script later in the year," he told us then. "I think the plan is that I'll be Episode 10 or 11 of Series Three." What happened there? "I can't remember what it was!" Matthew laughs. "I was really busy with *Life on Mars* and, after I wrote *Fear Her*, with *Ashes to Ashes*, and then I was developing a project in America, so things just got very hectic and I felt I had to focus on the Gene Hunt side of things. *Doctor Who* is not an easy show to write. It takes a lot of time to get it right, and it does require a lot of brainpower, a lot of commitment, and you want to give it that. You really want to find the right time. But I *loved* writing *Fear Her*, I loved being in that world, so I knew I would come back, I knew I would do more."

Matthew may have loved *Fear Her*, but the audience's reaction was less enthusiastic. "Yeah," he frowns. "*Doctor Who* is a very difficult show because it evokes a passionate response in all its broad demographic audience. Its demographic is *so* broad, probably broader than any other show: you've got seven-year-olds watching it passionately, and you've got 57-year-olds watching it passionately. To ever come up with a story that completely satisfies a 50-year-old, who's grown up with *Doctor Who* and regards themselves as a bit of an expert, and a seven-year old... to please those two simultaneously is a very tall order.

"I knew the spectrum of that first David Tennant series – that we were going into those last episodes, *Army of Ghosts* and *Doomsday*, and it was going to get quite complex. You've got multiple realities, it was going to get quite dark, Rose and the Doctor were going to become separated... there was no point doing a story just before that was dark, and twisted, and overly complex. It would just seem like there was nowhere to go from it. It was a conscious decision to do a story that was more childlike. I think in terms of the sweep of the series, it worked really well."

To be fair, it wasn't all fun and games – the main guest character was a damaged child haunted by memories of her abusive father, who she draws as an exaggerated, nightmarish monster, and that drawing then comes to life. You can argue that it's flawed, but *Fear Her* did draw on a few dark ideas. "I don't mean to do it a disservice," Matthew concedes. "You're right, it does have that creepy underpinning. But it boils down to something creepy rattling round in a wardrobe with a scary voice saying 'I'm coming to get you!' The child's drawings – those are sort of Grimm fairy tale concepts, aren't they? And the way it was shot was very bright physically. Visually, it's a very bright episode."

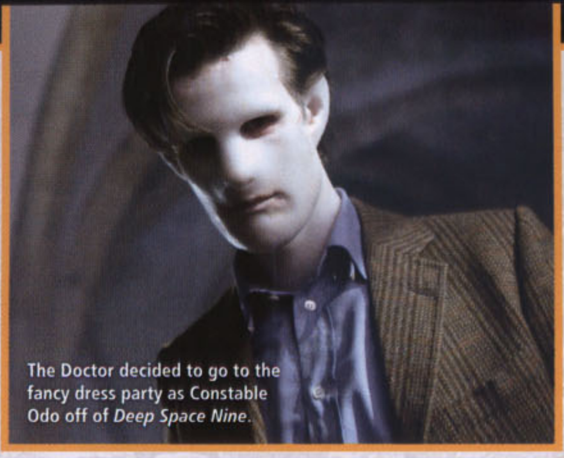
Did Matthew learn anything from *Fear Her* which informed the creation of *The Rebel Flesh* and *The Almost People*? "You approach every story on its own terms, I think. You can't really equate anything from *Fear Her*. We've got a different Doctor, a different companion, a different showrunner, a different production team, and a different story. If anything, the

thing I learned from *Fear Her* is that on *Doctor Who* you do have to tell your story very fast. It's a restless narrative. Everything is done on the run, and when you come to a two-parter, it's very hard to sustain that energy for two episodes. It's more than twice as hard as writing a single, because you have to get to that cliffhanger at the end of one, and a) make it a real cliffhanger, not just some sort of false jeopardy, because there's no point in having the Doctor fall out of a window to his death when everyone knows he hasn't, and b) you have to find that motor that runs into the second half that's slightly different from the motor that started the story. I think having written *Doctor Who* before helped me tackle that pace of storytelling."

DWM wants to know more about those "too nasty, too scary" moments that were cut from the final script. "There were some scenes involving the Doctor apparently being beheaded," Matthew explains, casually. "And the Jennifer creature held up a severed head of the Doctor's. In fact, she had three severed heads - Amy's, Rory's, and the Doctor's. In a bag."

That does sound pretty nasty, yeah. "Of course it would have turned out to be discarded Flesh," Matthew clarifies. "It was a trick she was playing to make the other characters think that she had just wiped out their saviours. It stayed in right up until the tone meeting, and everyone said 'This is going to be really, really nasty...'. Everyone *liked* it, and Steven said 'We won't show any blood, or anything hanging out of the neck, it'll be a nice clean thing', but the more we talked about how you'd do Matt Smith's severed head, the more we started to worry about the effect we were going to have on a whole generation of children's young minds as they saw their hero's head dangling! We thought it was just better to maybe lose it.

"The other thing to say is, the Flesh Doctor, we don't actually see him melt away, in Episode 6," Matthew adds. "You see the Jennifer monster destroyed, and you don't know for sure that the Flesh Doctor is dead. I wrote in the script that he wasn't 100% sure he was going to die. He had a line saying 'I don't know what's going to happen next, we're in uncharted territory', and when I saw a cut, he did dissolve away, but in the locked-off version, you don't see that. So that suggests to me that Steven's taken a decision to just not be definitive about that... maybe he's still out there, maybe he'll come back..."



The Doctor decided to go to the fancy dress party as Constable Odo off of *Deep Space Nine*.

"There was a scene of the Doctor being apparently beheaded!"

MATTHEW GRAHAM, WRITER

Other changes were made to stop the story becoming over-complicated. "Originally, there were a lot more characters," reveals Matthew. "There were the same number of speaking characters, but a dozen other workers who were also duplicated. Apart from the fact that it was going to be prohibitively expensive to use that many people, we were just looking at the scripts and going 'Wow, it's going to be so complicated, people are just going to get lost', so we'd already pared it down before production to a core of five characters. The *script* is complex, but I don't think it's confusing on the screen."

That must be a tough line to walk. You want to make sure you're telling the story without leaving anyone behind, but also without diluting any of your ideas. "Yeah, you have to make sure that everything's explained," Matthew nods. "We worked really hard in the rewrites to make sure that we were explaining what's going on, and not leaving too many questions. You *want* the Doctor to say at some point, 'What the hell's happening?', because you don't want him to have all the answers in advance, but you also want touchstones, almost like a recap, while you work out where we're at and what's happening."

"I think actually there's a terrible crime you can commit, as a writer and as a director, which is to come up with a story that people can't follow," suggests Julian Simpson. "People like a complicated story, and they like complexity, but they don't want to feel like they've missed it, they've lost the plot and they don't know what's going on any more. Your thing is to always make sure the audience knows where they are, what's just happened, and what might happen next. And audiences are pretty smart, even kids - they know the genre tricks, you can signal to them when there's a monster round the corner and they get it."

The two Doctors. Will there be enough Jammie Dodgers to go round?

Earlier, Matthew mentioned *Doctor Who's* uniquely broad audience. Do you have to bear that in mind when you're working out how far you can push a twisty-turny script? "When I sit down to write, I really don't think about who I'm writing for. I didn't think 'five-year-olds have got to understand this'," he says. "I took my cue from Steven's reign on *Doctor Who*, where the stories have almost become more science-fiction, I think. They're a different type of story. There aren't as many *Fear Her*-type stories; it's more twisted. It's narratively more labyrinthine, really. I took my cue for *Fear Her* from Russell T Davies' world view for *Doctor Who*, and when I came to these scripts I approached them based on Steven's, which I think it's fair to say is slightly different."

Are Russell and Steven also different to work with? "Different, but genuinely enjoyable," Matthew grins. "With Russell, it's all about big emotions and big enthusiasm and boundless energy, which you can't help but be fizzed up by. With Steven, the enthusiasm and the energy and the excitement is all there, but there's another thing at work as well, which is how can we twist and pervert what we're doing? He's always trying to pervert his own storylines in some way. 'Do we *have* to start at the beginning? Can we start in the middle and make it look like the beginning? Does there even have to be a start?' My story seems to have a beginning but it's actually the middle of the story. It's only when you get to the end of Episode 6 and go into Episode 7 that you realise you were in the middle of the story all along and didn't realise it.

"And when you go into a script meeting with Steven, he doesn't micromanage. He doesn't say 'I don't like this line', or 'Should the Doctor look over his shoulder here?'. He doesn't do that. He just throws in two or three really cool, big ideas. 'Wouldn't it be really good if the two Cleaveses were separated here, and trying to outsmart each other, and both realise they're thinking exactly the same way?' That, to me, is my kind of script ending. I don't want someone saying 'No, that character wouldn't say "Pass the salt," he'd say "Pass the butter," or whatever', but it's brilliant if it's big ideas to play with. That's what Steven is very, very good at."

Matthew's scripts play a big part in Steven's arc for the season, but the arc was still evolving as *The Rebel Flesh* and *The Almost People* were taking shape. "I actually wrote the first draft, and *then* Steven said 'I've had some more thoughts on how this should go'," Matthew laughs. "He said, 'I'd like you to think about the idea that the Doctor didn't pitch up here by accident, and that he has come here specifically to investigate the origins of the Flesh, so that he can block the signal to Amy', so then I started feeding that in. It was a little bit like writing *Sixth Sense* and knowing what the twist is. Hopefully you can go back and watch those episodes again, knowing what you know, and see examples of the Doctor looking at her in certain ways, and being fascinated by her.

"But initially, Steven's note was 'Amy is flesh' - although that was a couple of drafts in - 'and she's pregnant'. Okay. 'And the Doctor knows this.' Erm. 'And he's deliberately here to study the Flesh.' Right. These were all things I didn't know when I started writing the story! But they were great things to have, because it gives you a new zip, a new energy." ►

Once the arc took shape, Matthew could contribute to it himself. "I asked Steven 'Well, could I have a few moments in the story where the Doctor whispers to Amy "push" or "breathe"?', so all through the story he's coaching her through birth," he recalls. "You're not *just* pushing the arc forward; Steven gave me the starting point, but I feel a sense of ownership over these episodes. It came from my own head, I told a story that I think is my story. Moving the serial beats forward is fun – it's fun to write a mystery, and it still to be a mystery to you. Also, it's a huge responsibility, having a series on your shoulders, and I don't have that with *Doctor Who*; I just get to have a really cool story and play in their world, so it's hard work but slightly lower pressure."

The revelatory final scene was recorded with a skeleton crew, but out of necessity rather than a desire for secrecy. "It was done outside the main body of the shoot," explains Julian Simpson, "because Frances Barber who plays the Eyepatch Woman wasn't cast until they did Episode 7, so I went back and did a minimal second unit thing. It's a crazy ending for an episode. It's brilliant, it's just the best cliffhanger in the world. It's just such a massive twist, an extraordinary revelation to have. But that's because this is why I signed up for this, because I watched the last series and just *loved* what Steven Moffat's done with *Doctor Who*. So the fact that he was doing it again, and bigger, and I was getting to be part of that, was fantastic for me. I'd probably have been disappointed if there *hadn't* been a big twist at the end!"

Is Julian relatively new to *Doctor Who*, then? "Well, I was a fan as a kid, in the Tom Baker days. I didn't massively take to the Christopher Eccleston and David Tennant seasons because they weren't really my cup of tea. But there were a few episodes in there I liked, and weirdly enough they were often the Steven Moffat episodes: the two-parter in Christopher Eccleston's run [2005's *The Empty Child* and *The Doctor Dances*], and then *Blink* [2007], and the first River Song two-parter [*Silence in the Library* and *Forest of the Dead*, 2008]." When Matt Smith was announced as the Eleventh Doctor, Julian "was so dubious as to how you make such a young actor work as Doctor Who that I tuned in to the first episode last year, and he just had me within two minutes. I was like, 'Okay, I am now a *Doctor Who* fan'!

"So I wasn't coming at it from the point of view of 'I must direct *Doctor Who*', I was coming at it from the point of view of 'I must direct Steven Moffat's *Doctor Who* with Matt Smith'. I watched that first episode and was on the phone to my agent that Monday morning! Out of the blue a few months later, I got a phone call from my agent saying *Doctor Who* wanted me. I think Marcus [Wilson], the producer, had seen some of the *Spooks* I'd done and liked them. What's really nice is that they seem to have cast directors *for* episodes, cos I remember when they asked me to do this two-parter, there was a whole scheduling thing going on with another job, and I was saying to Marcus 'Maybe not this one, maybe another one would be easier', and Marcus was very much like 'No, this is the one we've matched up to what you do', so there was a lot of thought had clearly gone into it."

Did that mean Julian had a lot of freedom in terms of putting his own mark on the episode? "I had much more than I thought I was going to have, you know," he realises. "That's a good question, no-one's asked me that question actually. I assumed when I walked on to *Doctor Who* that there was kind of going to be a house style, but there really isn't.

"But we talked about it, because every director does different things. We talked a lot about avoiding – and this goes back to your question about how you tell the story – being too clever. Cos as a director, it's really tempting sometimes to be clever, and actually *Doctor Who* doesn't want you to be clever, it wants you to tell a story in the most exciting way. So if Matt's doing something exciting, you want to track in on him and make the shot exciting, you don't want to hold back and be artistic. You want to get in there. I was essentially letting my inner eight-year-old direct *Doctor Who*. I was directing the episode I'd want to watch if I was eight years old, rather than the episode I'd want to stroke my chin to at 38."

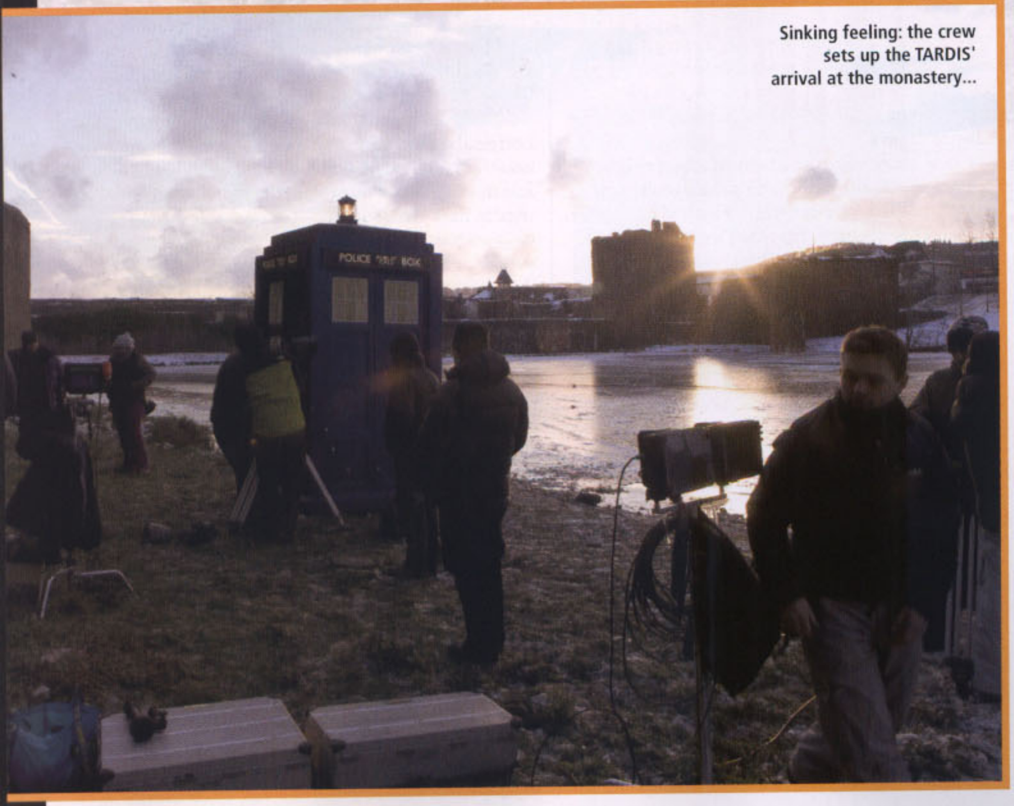
Is there that much difference between the two? "There is a bit. Not deep down. There's always a conflict, I think, between following your instincts as a director and second-guessing what other people might admire. Sometimes you go 'I've got a really clever idea for a shot here, and people will go "ooh, how did he do that?"', but sometimes it's not the best shot for the story. And that's a battle you often have as a director, a kind of internal battle. Am I being too clever for my own good? Is the shot actually going to help the story, or is it just going to hold it up while everyone admires my directing?"

Amy with Cleaves, Jimmy, Dicken and Buzzer. Various doubles out of shot.

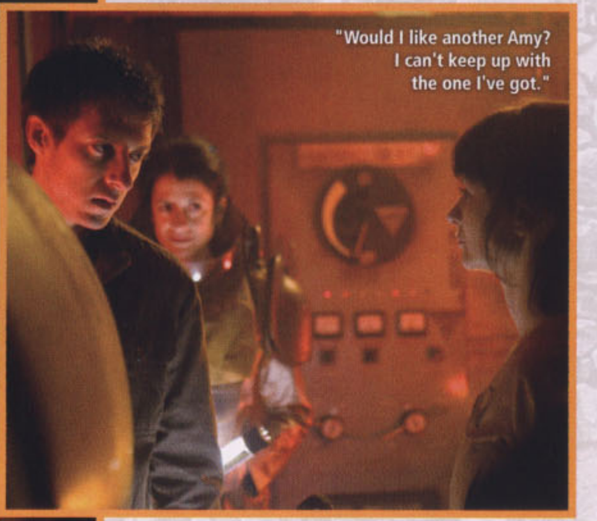
But making the finished product straightforward doesn't mean the recording process itself is simple. "Sometimes it got very, very complicated," Raquel Cassidy recalls. "One scene took literally two years to film, because we started it in 2010 and didn't finish it until 2011, cos we broke for the Christmas break. A nightmare for everyone concerned, but apparently well worth the 15 hours that it took to film!"

Scenes where the characters appeared alongside their Gangers were realised primarily though split-screen (where the actors are filmed in different positions in two otherwise-identical shots which are then combined), with use of green screen, motion control, and CGI tactically limited. "There's no way you can afford to do everything you want to do on *Doctor Who*," Julian admits, "but rather than cut stuff because of money, I was really keen find another way of doing the same thing but cheaper – which we managed 90% of the time! So for example, you could spend thousands of pounds every time you have a clone on the screen, or you could do something with split-screen which costs a couple of hundred quid. The planning is the thing that saves you, because if you walked onto that set *not* knowing how you were going to do those effects, you'd just never finish. I think you plan this job more than anything else I've done."

For Raquel, acting in the same scene twice was not just difficult technically, but also emotionally: "the most difficult thing is that you're not playing with yourself," she explains. "You're playing with a double who probably has very different rhythms to you, and that's not particularly helpful. If you could run round and do it to yourself, that would be easier. It's not whether they can or can't act, that's irrelevant – it's just that they are not *you*. If they do put acting into it, which is absolutely fine, they're going to be doing what *they* think it should be and



Sinking feeling: the crew sets up the TARDIS' arrival at the monastery...



"Would I like another Amy? I can't keep up with the one I've got."

"If we were told someone was 'a fake' we'd be naturally prejudiced..."

MATTHEW GRAHAM, WRITER

not what *you* think it should be, and if they were trying to do what they thought you were trying to do... it's a difficult situation for everyone!" But well worth it, because "it's a very interesting story. And really, although I didn't *really* understand it to start off with, if you're playing two people – or two versions of yourself, and one is supposedly the original, and one is supposedly a copy – who is the more human of the two?"

That's something that both episodes tackle in depth. Most notably, there are the two Doctors, and Amy Pond who thinks she can tell them apart – and that telling them apart actually matters. "I wanted her to seem very human in that story," Matthew explains, "and not supernaturally drawn to the real Doctor. I wanted her to be like us, because if there were two of our friends or family in front of us, and they were truly identical, why would we know? The only reason would be our own prejudice – if we were told one was the fake, we'd be naturally prejudiced against that one.

"But then to undermine that at the end, and have her realise that she was prejudiced against the wrong Doctor... We have that line that I'm really proud of, 'You're twice the man I thought you were', and it's genuine, and it's really deserved, because he really *is* twice the man she thought. He's able to be two separate Doctors, and both of them have surprised her and impressed her and delivered emotionally in a way she never thought was feasible."

And then there's Jimmy. "What I was really interested in exploring was that these Gangers could be left behind to take over the lives of their original operators," says Matthew, "so the real Jimmy dying and the Ganger Jimmy returning to be a dad to his son was one of the things I was most proud of in the story. It leaves you with a question: would you be happy to leave an identical replica of yourself to look after your family, and what would that say about your identity? You can't answer all those questions in one story, but you can raise them in the audience's mind."

What's Matthew's take on the morality of that scene? "Because the other Jimmy dies, you've sort of taken away the choice, really," he ponders. "What I think makes it work is that the Flesh Jimmy is challenged by the Doctor: 'There's a boy here asking for his dad, are you going to be his dad or not?' The Doctor's not actually judging him, he's asking him to look into himself and find out what he feels, and he finds that his humanity compels him to find the other one. So he goes and finds the original Jimmy, but then we have him dying, and he bequeaths his son to him. I really think we square the circle with that. The other Jimmy going back to the family is not a liar – he's got everything that is Jimmy. And he hasn't stolen that life, he's been given it. I think we're okay. Morally, we're fine!"

"I always thought that was one of the scarier ideas," ponders Julian. "I hope we've established that these two people are identical in every way, so the kid hasn't lost the father, in any meaningful sense. It's a scary idea, that your parents might not be who they think they are, but at the same time, there's no downside to it in this instance."

But it's that final scene which will get people talking. That mad, brilliant final scene. Which, it turns out, was as much of a surprise to Matthew Graham as it was to the audience. "The ending I originally had was Rory and the Doctor walking into the TARDIS, and Amy about to follow them, and the Eyepatch Woman appearing for the first time in the episode," he recalls, "and that was fine, we were happy with that. Amy's horrified, and that's the end. But while I was writing, Steven was thinking about Episode 7, and he'd obviously hit on a more exciting way of going into Episode 7, so then very late in the day – it was close to publishing the scripts and filming them – he said 'Don't throw any furniture at me, but I want to change the ending – you can write it, but this is what I want to happen'. Which was *brilliant*! I loved it. I had something similar in *Fear Her*, where Russell gave me the 'storm coming...' bit. And I *still* don't know what's coming in Episode 7, so I get to be the writer and the viewer at the same time, which is rather good fun, but very weird!"

Not frustrating? "Steven is a wicked, wicked human being!" concedes Matthew, laughing. "He really likes having secrets that no-one else knows. But it was great to write the words 'Amy wakes up in a birthing chamber...' – wow, where's this going to go?! Great fun."

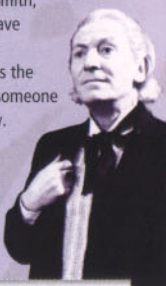
But if you think you know where it's going to go, you're wrong. There's one more episode before the big mid-series cliffhanger, and things are only getting madder from here... DWM

FAN PRIDE!

Matthew Graham has something he wants to clear up.

"I'm not a complete philistine when it comes to *Doctor Who*!" he exclaims. "I know the fans *think* I'm a complete philistine who knows nothing. I've read the stuff online: 'He's never watched *Doctor Who* in his life!' It's not true, I was a big fan." Indeed, *The Almost People* saw the Flesh Doctor speak with the voices of previous incarnations, "and that moment was a really nice little homage to my childhood, really."

So who was Matthew's Doctor? "My prime era was Jon Pertwee to Tom Baker and Peter Davison. I was born in 1968, so I probably came into *Doctor Who* at about 1973, which was Jon Pertwee. Episodes that stand out in my mind are the spiders [1974's *Planet of the Spiders*], and the maggots of course [1973's *The Green Death*]. Bessie, and Jo Grant, and the Brigadier... *Genesis of the Daleks* is my all-time favourite, and I loved Peter Davison as well. He brought a fantastic, youthful... he was my Matt Smith, I suppose. People say 'Matt's so young, can he have the same gravitas as David?', but I think a lot of people said that when Peter Davison took over as the Fifth Doctor. When you're a kid, it's great to see someone with that youthful vigour bounding into the story.



"So I wanted to drop in a William Hartnell quote, because he was the original, and 'reverse the polarity of the neutron flow', because that's a well-quoted line, and the same for 'have a jelly baby'." Take that, forums!

COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

YEAR OF THE MOON

The year of the moon landing and the year of *The Space Pirates*. The public had learnt that space adventures required patience...

Doctor Who's sixth season told us to have fun and be free – while placing huge new limits on the Doctor's freedom.

Feature by **SIMON GUERRIER**

THIS ISSUE SERIES SIX (1968-69)

In the 1960s, *Doctor Who* was on TV for more than 40 weeks a year. The strain of that output tells on Season Six. We can see effort to reduce the three lead actors' workload: episodes of *The Mind Robber* are shorter than usual, meaning fewer lines to learn, while for much of *The Space Pirates* the Doctor, Jamie and Zoe appear only briefly.

That's a shame because Patrick Troughton, Frazer Hines and Wendy Padbury are such a pleasure to be with. While they're on screen, they add sparkle to stories about Quarks and Krotons and Space Pirates.

Perhaps the stiltedness of the sci-fi comes from this season being shown just months before Apollo 11 landed on the Moon. Viewers knew from the coverage that outer space is vast and silent and requires a lot of patience. *The Seeds of Death* is terrific, but it takes an age for the Doctor to reach the Moon and monsters.

I argued last issue that the foes of the fun-loving Second Doctor often seek to limit people's

MYTH MAKERS

PETER BRYANT
PRODUCER

Peter Bryant's first work on *Doctor Who* was shadowing script editor Gerry Davis. But Bryant wanted to produce and was given a four-part story on which to prove himself. *The Tomb of the Cybermen* – featuring Bryant's then-wife as the villainous Kaftan – is one of *Doctor Who*'s best stories, so it's little surprise that Bryant was soon running the show.

His tenure – the tail end of Season Five and all but the finale of Season Six – were a difficult time for the series, beset with production problems. So Bryant's greatest contribution to the series was avoiding its cancellation by devising a bold new format that would be less strenuous and costly to make. After the success of *The Web of Fear*, he also felt adventures set on contemporary Earth were more relevant to viewers.

Bryant didn't just strand the Doctor on Earth. He took a chance in casting comic actor Jon Pertwee in a straight role as the series' new lead. (Pertwee's brother and father had created and written for 1950s soap opera *The Grove Family*, in which Bryant had played a lead role). Bryant claimed that he thought up Bessie, the Third Doctor's vintage car.

And it was Bryant who saw the potential of the colonel in *The Web of Fear*, and the actor who played him. Promoting Lethbridge-Stewart and making him central to the new format, Bryant effectively created the Brigadier.

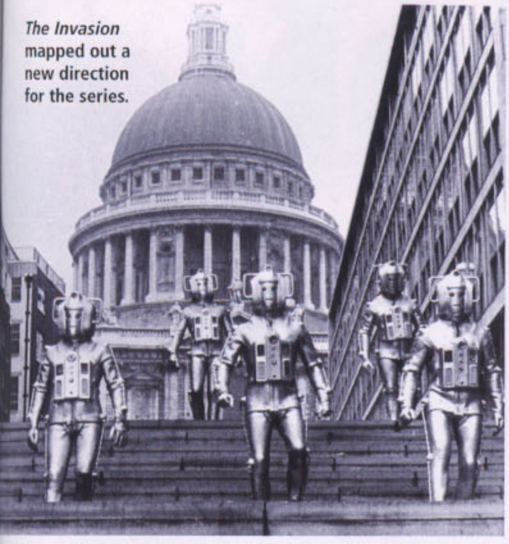
MEMORABLE MOMENTS

Jamie! The Doctor! Aaaagh!"
(*The Mind Robber* Episode 1)
A jaw-dropping cliffhanger as the TARDIS explodes and our heroes spin helplessly off into space. Zoe draped across the console is, apparently, quite an arresting image, too.

"Brigadier, now. I've gone up in the world."
(*The Invasion* Episode Two)
The Doctor and Jamie re-encounter an old friend and are introduced to UNIT. One single scene, and it ably convinces that this old show still has a bright future.

"Your leader will be angry if you kill me – I'm a genius!"
(*The Seeds of Death* Episode Three)
After a stylishly shot chase, the Doctor is cornered by the Ice Warriors – and responds with a mix of terror and indignation.

"We have accepted your plea..."
(*The War Games* Episode Ten)
An extraordinary moment: having lost his friends and his liberty, the Doctor wins his case against the Time Lords. Though they have two small conditions...



***The Invasion* mapped out a new direction for the series.**

freedom and fun. That's especially true of Season Six. The Dominators are slavers, while often the stories are about our enslavement to machines, from the transistor radios in *The Invasion* to computer-teaching in *The Krotons* and the dependence on T-Mat in *The Seeds of Death*.

The machine in *The Mind Robber* turns storytelling into a form of enslavement. Aptly, it's a good story packed with amazing moments - the TARDIS exploding, or Jamie and Zoe being swallowed by a giant book. It also deftly hides problems behind the scenes. Its first - and most thrilling - episode was a late addition after *The Dominators* was cut down from six parts to five. Episode 2 dodges neatly round the fact that Frazer Hines was off sick.

A lot of the stories this season had problems. Terrance Dicks and Robert Holmes - who would shape so much of *Doctor Who*'s future - got their first credits hastily rewriting scripts or supplying new ones. But two stories addressed the production problems head-on by radically changing the whole nature of the show and the way it was made.

The Invasion and *The War Games* each introduce groups who will curtail the Doctor's freedom. For all he'll have friends in UNIT and among the Time Lords, we'll see his fury at having to work for them.

As a test-run for a radically new, Earth-based *Doctor Who*, *The Invasion* is a huge success. *The Dalek Invasion of Earth*, *The War Machines* and *The Web of Fear* had all stuck monsters in front of London landmarks, but in *The Invasion* we don't even see the Cybermen until the end of Episode Four. Instead, the story proves that mundane, contemporary London - all private apartments and abandoned warehouses - can be a thrilling, atmospheric place for adventures.

That's just as well. *The War Games* could easily have ended the series, finally landing the Doctor back with his people, revealing his secrets and writing out his companions.

Again, it's a story hiding production problems, required to span 10 episodes because another story fell through. With limited characters and sets, it must largely consist of our heroes being captured, escaping and being captured again.

Yet we hardly notice because each time our heroes escape we learn a new piece of information that changes the whole story. The generals of World War One have a computer! We escape the trenches to face Romans chariots! The Doctor must beg his own people for help!

We also get some of best written and well-played supporting characters to appear in merely one story. We genuinely care for Lieutenant Carstairs and Lady Jennifer, believe the Doctor might just side with the conflicted War Chief, and we are chilled by the understated menace of the War Lord.

Best of all, the revelations are kept simple. The Doctor didn't leave his people because of some soap opera scandal: he was simply bored. The Time Lords are simply realised, softly-spoken men with awesome, godlike powers. Their effortlessness makes the Doctor's achievements - to escape them in the first place and then to justify all his adventures - all the more impressive.

The heartbreaking conclusion works so effectively because of how much we've come to love this Doctor and his companions. The Second Doctor spirals away into the darkness, protesting indignantly at all the changes to come. And quite right - it will be some time before the show is again as footloose and fancy-free as it was with him. DWM

> **"*The Invasion* and *The War Games* each introduce groups who will curtail the Doctor's freedom - UNIT and the Time Lords."**

STAR PERFORMANCE

WENDY PADBURY

ZOE HERIOT

We shouldn't like Zoe Heriot. When we first meet her, she's an overly serious child prodigy who lectures the Doctor on maths and logic and is snooty to Jamie. She's exactly the sort of stubborn, snobby elitist that the Doctor normally spends his time battling.

For all her cleverness, her naïvety and refusal to consider being wrong often lands her in trouble. When she stows away on the TARDIS (rather than being invited) the Doctor gives her a seven-week lecture on the sorts of monsters she'll now be facing. It doesn't exactly suggest that they'll be the best of friends.

And yet Zoe quickly redeems herself. She's highly capable – Sara Kingdom carried a gun but Zoe's the first *Doctor Who* girl who can demonstrably fight for herself. In *The Mind Robber* she throws a superhero over her shoulder, while wearing a glittering catsuit. It's not merely that she can carry fight scenes – Jamie could already do that – but she also makes them fun.

Zoe can also use her brains. She is the first companion to be able to match the Doctor's brain-power, sailing through the Krotons' intelligence test then helping him with his. Her intelligence can be used for comic effect, but it also helps outwit the villains. Her sums stop the Cyber invasion, and in the same story she uses logic to send a computer receptionist up in smoke. The Zoe of *The Wheel in Space* wouldn't approve of such antics – a sign of how much she's developed while she's been in the TARDIS.

But the real secret of Zoe's appeal is the wide-eyed innocence and excitement that Wendy Padbury brings to the part, and the affection between the three lead actors that's clearly visible on screen.

The Doctor and Jamie love Zoe, which means that we love her too.

THE RIBOS OPERATION

Story arcs that span a whole season? They're nothing new - *Doctor Who* did it back in 1978, and it all started with this story...

Feature by DAVID BAILEY

We're in the middle of a *Doctor Who* series with an ambitious, twisty-turny, weeks-long storyline. Since the series' return in 2005, it's been the model that there are at least hints woven into each episode, pointing to the earthshattering events of the season's finale. From Bad Wolf to the crack in Amy's bedroom wall, we've become used to the idea of 'story arcs' in *Doctor Who*.

But you don't have to look too far back to find a time when such things were almost unheard of. In the 1990s, *Buffy*, *Deep Space Nine* and *Babylon 5* blazed a trail of season-long arcs, telling stories over much longer timeframes than American viewers were used to in their 'episodic' shows. This approach helped revolutionise US television, opening the door to deeper, much more involved season-spanning plots, and paving the way for huge hits such as *Lost*, *24* and *The Sopranos*.

Now, we're not saying that *Doctor Who* did it first – soap operas have been around since forever, and there were plenty of other TV shows that stretched their stories out over the space of more than one or two episodes – but Season 16 is still significant. Graham Williams decided to build one big story out of six smaller ones, sending the Doctor on a quest to save all of creation from a terrible doom.

And yet, the search for the Key to Time starts off so small, with a low-key – and charmingly written – tale of two galactic swindlers...

PART ONE

FIRST BROADCAST: 2 September 1978

Doctor Who (Tom Baker) promises K9 (voiced by John Leeson) a holiday – but they're not going anywhere yet. The TARDIS' power ebbs away, plunging them into darkness...

■ K9 Mark I left the TARDIS at the end of the previous season, in *The Invasion of Time* (1978). This is K9 Mark II - although producer Graham Williams only finally agreed to another year of the tin dog when he was assured that the prop's unreliable remote control had been improved and that its motors weren't as noisy as Mark I's. The Doctor, though, is still not quite convinced: later, during a hurried escape, he tells K9, "Don't stop at all the corners!"

■ All four episodes of the story overran and needed editing late in the day. Part One suffered most of all - starting right here. As originally recorded, the episode opened with the Doctor alone in the TARDIS control room, muttering about his holiday on Halargon 3 and blowing on the dog whistle to summon K9.

■ Some of the cut material - and a lot of improvisation, too! - is included in the novelisation of the story, which was written by Ian Marter, who had played companion Harry Sullivan between 1974 and 1975. (Marter changes the holiday destination to Occhinos, for starters.) Many of the scenes and lines cut for time can be found in this book.

■ This is the first time we see the Doctor use a dog whistle to get K9's attention; the device is used often throughout this season.

The doors open, bathing the Doctor in golden light. Outside, in a strange desert landscape, the Doctor meets the White Guardian (Cyril Luckham)...

■ This is the only time we see the White Guardian during this season - though we hear his voice (played by Gerald Cross) in the opening episode of *The Stones of Blood* (1978). The Doctor will finally meet him again in *Enlightenment* (1983), in which he's still played by Cyril Luckham, who's swapped the straw hat for a seagull.

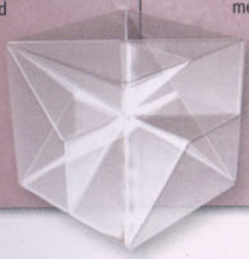
Enough of your lip!

■ This scene was recorded at the start of the second recording block for the story and, in the break between the two blocks, Tom Baker had been attacked by co-star Paul Seed's dog, leaving him with a nasty scar on his lip. It's clearly visible here, and at many other points throughout the story, covered with make-up. Some publicity shots from the time show Baker with an obvious dressing across his top lip.

►

ESSENTIAL INFO

■ Graham Williams was a big admirer of longtime *Doctor Who* scriptwriter Robert Holmes – indeed, he once said that he would have been happy to see Holmes write every story! Williams therefore turned to Holmes to write the opening chapter of his magnum opus. Holmes' original storyline made no mention of the Key to Time at all, with the larger plotline being layered over the top of the relatively simple tale of Garron's attempted con.



"I don't sell mines, Doctor. I sell planets!"

■ In this original outline, Garron himself is unaware of the true nature of the jethrik. He thinks it's 'just' a valuable stone, unaware that it can actually be used as a source of energy large enough to power an entire battlefleet.

■ With Robert Holmes' blessing, script editor Anthony Read added in all the material pertaining to the search for the Key to Time, and wrote the extra opening scene featuring the Doctor's briefing by the White Guardian.

■ The story was commissioned under the title *The Galactic Con Man*, before being retitled *Operation* and finally *The Ribos Operation*. A *Blue Peter* report during the story's production called it *The Ribos File*, but this was a mistake on the part of the *Blue Peter* team.

■ Williams and director George Spenton-Foster had worked together some years earlier on the crime series *Sutherland's Law*, which starred Iain Cuthbertson – who they both agreed would be perfect for the role of Garron. Cuthbertson needed some strong persuasion to take the role, including a slightly inflated fee and *carte blanche* to play the part a little bit OTT.

■ During the summer leading up to the broadcast of *The Ribos Operation*, repeats of *The Invisible Enemy* (1977) and *The Sun Makers* (1977) had scored good ratings in a Thursday-evening slot. (History doesn't tell us what the ratings might have been if they'd picked better stories.) BBC1 Controller Bill Cotton later said that he had considered moving the show to a weekday slot for good, but decided against it, saying it felt "rather like tampering with the monarchy."

■ The opening story of Season 16 was met with a warm reaction, along with decent ratings hovering around the 8 million mark. Although viewers had generally enjoyed it, audience research suggested that it was lacking "a really good monster like the Daleks."

■ The Shrivenzale never worked again.

◄ The White Guardian sends the Doctor on a mission: he must find the six scattered segments of the Key to Time, an artefact which is needed to hold the whole of creation in balance...

■ And so begins the series' first-ever season-long storyline (something that wouldn't be tried again until *The Trial of a Time Lord* (1986)). See the boxout for details of Graham Williams' grand plan...

The White Guardian tells the Doctor that he has been given an assistant to help him on his quest and, back in the TARDIS, he meets the haughty Gallifreyan Romanadvoratrelundar (Mary Tamm)...

■ Romanadvoratrelundar (or Romana for short) claims to have been sent by "the president of the supreme council," presumably meaning the Lord President of Gallifrey - the position briefly held by the Doctor in *The Invasion of Time*. But it's interesting that although the White Guardian hinted that the Doctor's mission was way above top secret, Romana already knows that she's there to help with the hunt for the Key to Time. Could the Guardian have disguised himself as the President to choose Romana and send her to meet the Doctor? (The Black Guardian is certainly a master of disguise, as we'll see in *The Armageddon Factor* (1979).) There's certainly no explanation of how Romana even got to the TARDIS at all, and such long-distance teleportation (possibly through dimensions, if you accept that the White Guardian takes the TARDIS out of normal time and space) seems beyond what we know about the Time Lords' technology. Perhaps only an omnipotent Guardian could do such a thing.

Queen of Ice: new girl Romanadvoratrelundar.

■ Romana has brought along a device which will aid them in their mission: the White Guardian first refers to it as a 'locator', but it is also called the 'core' (as in, the core to the Key to Time) and the 'tracer' at various points throughout. After this story, the production team seemed to settle on 'tracer', which is how it has become known ever since. (The novelisation occasionally refers to it as 'the Locatormutor Core'.)

■ Holmes' first draft of the script featured some snarky put downs from the Doctor concerning Romana's name. When she announces it in full, he comments, "That's your misfortune." And later, as they're leaving the TARDIS, he complains that her name "sound[s] like a Siamese railway station." The script also featured the Doctor rather bluntly calling Romana "girl" at various points, but this idea was removed.

They plug the tracer into the console, and their first destination is revealed: Cyrrhenis Minima. But the co-ordinates suddenly change...

■ A short sequence of a confused Doctor holding the tracer upside down before finally plugging it in correctly was cut in the final edit. (Another line cut here would have seen the Doctor proclaim that his good friend Merlin would have liked a 'magic wand' like the tracer, but let's move on quickly before we have to invoke *Battlefield* (1989) and open an enormous can of pandimensional worms.)

On the planet of Ribos, the conmen Garron (Iain Cuthbertson) and Unstoffe (Nigel Plaskitt) clamber up to a castle rooftop, and open a hatch in the roof. Unstoffe drops some drugged meat down the hatch and then starts to clamber down a rope ladder – Garron checks that Unstoffe has the jethrik before he goes.

■ Unstoffe's worries that the Shrivenzale wasn't properly drugged were cut in the final edit, for timing reasons. The lines were reinstated in the novelisation.

■ The mineral jethrik - which is crucial to Garron's scam - was spelt as 'jethrick' in some versions of the script. The novelisation calls it 'Jethryk'.

■ Ribos is described in the script as resembling 'Moscow in the 15th century'. Set designer Ken Ledsham reused sets from a contemporary BBC adaptation of *Anna Karenina*, the novel by Leo Tolstoy.

While Unstoffe and Garron have been working above them, a chiming curfew bell signals the Captain of the Shrieves (Prentis Hancock) to extinguish the lights in the Relic Chamber, in which stands a cabinet containing a priceless collection of crown jewels. His duty done, he leaves the room, barring the door behind him. Then, once outside, a gate in the Relic Chamber is raised, revealing the Shrivenzale!

■ In the script, the lamps here were meant to be burning torches, but these were changed to electric props on set.

■ The curfew bell sound effect was actually a recording of a church bell heard from St Peter's Square in Venice.

■ Described in Holmes' script as being all 'scales and claws', and likened to a crocodile with pincers, the Shrivenzale costume was essentially worked like a pantomime horse. The stifling costume was operated by two stuntmen, Nick Wikinson and Stuart Fell.

Inside the chamber, Unstoffe sets about cutting the glass on the cabinet...

■ Two short scenes following this were cut in the final edit. First, Garron - outside after curfew - is shown hiding from Shrieves while he waits for his client. The second would have shown Unstoffe climbing the ladder and sneaking off, his work completed.

Romana and the Doctor get off to a shaky start.

WHERE DO YOU SEE YOURSELF IN FIVE YEARS' TIME?

Although he produced a full season of *Doctor Who* before embarking on the story of the Key to Time, Graham Williams' thoughts about universal forces and the Key to their balance had actually been the thing that got him the producer's job in the first place. When asked to pitch his ideas for *Doctor Who* to Head of Serials Graeme McDonald, Williams presented him with a document, dated 30 November 1976, that was filled with some dazzling metaphysics and incredible pseudoscience...

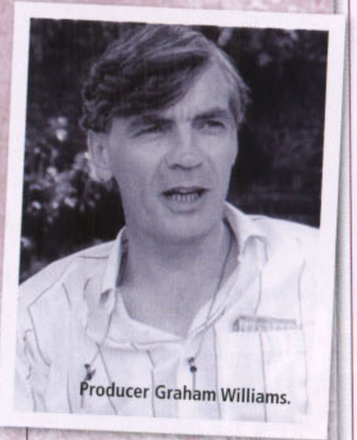
All the solar systems of the universe, the document suggests, orbit slowly around the centre of their galaxies. But what, Williams wondered, was the force that kept the galaxies themselves moving in an orderly motion? He explained that the Time Lords had some degree of control over the motion of their own galactic cluster, but that level of control cannot be safely left in the hands of mortals – even ones as powerful as the Time Lords. So what higher power, the document asks, holds the reins on the rest of the universe?

'The balance must be kept by someone, or something, which enjoys a greater sense of responsibility, and a greater sense of objectivity,' Williams wrote. 'A sense of right against a sense of wrong. If a force of good were to govern the balance, there would *be* no balance. Therefore, the force of evil must have an equal control.'

Williams suggested that a 'higher authority' was a reality in the world of *Doctor Who*, and that 'the President of the High Council of Time Lords, upon his ratification, is made aware of such a Higher Authority. [The Doctor, therefore, would have learnt about the Guardians during the events of *The Invasion of Time*; this also explains why he is wary of letting Romana know precisely what they're up against.] He is made aware that, awesome as the power of the Time Lords is to humans... it is only as awesome as the power held over the Time Lords.'

The Black and White Guardians we will meet in Season 16 are, according to the document, not quite the universal forces you might imagine. 'There exist in our section of the Universe,' Williams wrote, 'our section of the Cosmos, our section of the Cluster, two Guardians. One is for "Good". One is for "Evil"... There is no evidence stronger than our earthly eyes than the difference between pure black and pure white... So... let us call our two Guardians Black and White.' So, powerful though the Guardians are, they are but two of who knows how many more.

Spin-off fiction has given names to some of the others: *The Quantum Archangel* by Craig Hinton (BBC Books, 2001) introduced the concept of the Guardians of Time, otherwise known as the Six-Fold God. As well as Black and White, he also named the Red, Azure and Gold Guardians – along with the Crystal Guardian, otherwise known as the Toymaker, of *The Celestial Toymaker* (1966). (In the **DWM** strip *Happy Deathday* (1998), Izzy uses the Time-Space Visualiser to tell a story featuring a probably-not-quite-real Beige Guardian.)


Producer Graham Williams.

What's perhaps most interesting about the document is how clearly Williams stated his intentions for a season-long storyline, so early on in his relationship with the show. 'Over 26 episodes,' he wrote, 'telling six individual stories, [the Doctor] will recover the Sections which form the Key to Time... [He] will be seen to have six independent ventures, all linked by the common theme... Each venture in itself must be self-explanatory.'

And what would success mean for the Doctor? Williams' document offers a tantalising glimpse of what might have been: 'Perhaps the Guardians are Time Lords, advanced to a higher degree along their own paths. Perhaps this is a test as to whether the Doctor is to qualify for advancement... Whatever the outcome, the Doctor will arrive at his own conclusions and decisions in his own fashion. As always.'

Unstoffe is left cold by Garron's latest money-making plan....

Things aren't going well in the TARDIS. Romana accuses the Doctor of sulking, saying it's unbecoming behaviour of someone as old as him. They track the segment to the planet of Ribos...

■ Romana claims the Doctor's age - presumably according to official Gallifreyan records - is 759 years old. When he counters that he is only 756, Romana accuses him of having lost count - perhaps due to old age making his mind 'foggy'. And maybe she's right. For example, in *Time and the Rani* (1987), the Seventh Doctor claims to be 953 years old - but the Tenth Doctor in *The End of Time* (2009/2010) gives his age as 906. Could such discrepancies simply be down to confusion?

■ Lines cut from the final edit confirmed that Romana had studied the Doctor's bio-data record before leaving Gallifrey.

■ A model shot of the TARDIS changing course in space was planned for this sequence, but it was eventually dropped.

Garron's client – the Graff Vynda-K (Paul Seed) – arrives. Garron puts on the charm, ushering him away to his quarters – just as the TARDIS materialises round the corner.

■ Lines cut from the earlier scene - where Garron talks to Unstoffe as he works in the Relic Chamber - would have explained how the Graff arrived on Ribos, in "a four-point rocket ship." This exchange would also have helped explain Ribos' status as a protected, low-technology world. The sequence was cut in the final edit.

> **'In the original outline, 'Romy' was suggested as a user-friendly short version of the new companion's name.'**

■ Also cut was the opening of this scene, where we learn that the Graff has never met this particular representative of the Magellanic Mining Conglomerate before.

■ In the novelisation, Marter changes the Graff's name to 'Vynda-Ka'.

The Doctor and Romana emerge, hot on the trail of the segment. He warns her to stay out of trouble, and then asks if he can shorten her unwieldy name. The Doctor sets off – and immediately gets tangled in a trap set up to capture wild animals around the castle.

■ This is where the Doctor settles on 'Romana' as a user-friendly short version of his new companion's full name. In the original outline for the character, however, the name 'Romy' was suggested.

Garron continues to sweet-talk his client, extoling the dubious benefits of life on Ribos. The two seasons are each over 30 years long, and known as Icetime (which they're in now) and Suntime. The planet itself, though primitive, is considered a part of the Great Cyrrhenic Empireand is given the Empire's protection.

Garron leaves the Graff to pore over the details of the deal. The Graff's trusted friend and confidant, General Sholakh (Robert Keegan), shows him the mineralogical survey, which reveals a source of jethrik on the planet. The Graff's eyes light up. This hugely valuable mineral could make him rich enough to pay for a mercenary army to help him take back the crown on his homeworld...

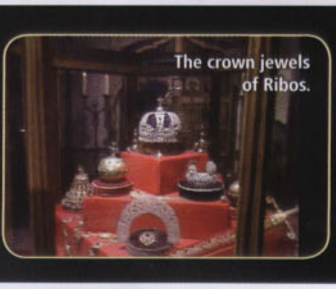
■ In the novelisation, Sholakh hands over the survey with a comment that "Garron must have dropped it by accident!" - which would have been yet another move in the swindler's set-up.

Spotting the Doctor and Romana, Garron pretends to be a night watchman, crying out that it's "Four o'clock and all's well!" The Doctor is suspicious – he spoke in a Somerset accent. But Romana is quick to point out that Ribos is a protected planet, and space travel to and from the world is banned.

■ The Doctor refers to Somerset as "one of the Earth counties," which is an odd way of putting it, since not every country on Earth has counties - but he seems distracted at this point, so we'll let ►

Aboard the TARDIS...

... there's a new arrival.



The crown jewels of Ribos.

The ever-faithful General Sholakh.

◀ it slide. What is perhaps weirder is that it's worthy of his attention at all. Lots of other planets have featured natives who sport what seem to be 'Earth county' accents – and the Ninth Doctor himself famously spoke in what sounded a lot like a Northern accent. Perhaps the Doctor is able to 'see through' the TARDIS' telepathic translation – which otherwise plasters any old accent over speech (such as the West Country accents of Provence in *Vincent and the Doctor* (2010)) – to hear the speaker's true voice.

Garron – prince of thieves!

Following the tracer, the Doctor and Romana find their way to the Relic Chamber. The Doctor opens the lock with the sonic screwdriver, and they enter. The tracer goes wild when Romana holds it near to the Relic Cabinet.

On the roof, meanwhile, Unstoffe offers a Shrieve a drink – which is, again, drugged.

■ This scene, as recorded, was much longer – much of it was cut in the final edit. Unstoffe claims to be a trapper who has been working out on the tundra outside the city.

As he falls unconscious, Unstoffe takes the horn from its belt and blows loudly upon it. Romana follows the sound, finding herself in a chamber with the Shrivenzale. Outside, guards – alterted by the blowing of the horn – pull the ropes that will seal the Shrivenzale's den. Romana is trapped beneath the descending door, just as the creature awakes…

PART TWO

FIRST BROADCAST: 9 September 1978

Noting the obstruction, the Shrieves raise the door, hoping that the creature remains unharmed. Romana and the Doctor escape unscathed – and then hear approaching footsteps. They dive for cover…

■ Worried about being discovered, the Doctor says to Romana that the guards would " have our heads off before you could say Rassilon's Rod!" Romana seems not to know what the Doctor is talking about – which is a little surprising, considering the Rod of Rassilon is part of the Lord President's regalia.

The Captain arrives to oversee the lighting of the lamps at the start of a new day. Garron sweeps in, claiming to have travelled from the North to trade in the city of Shur. He claims he has a friend with a million-opek fortune, and he asks if the captain would let him keep his fortune in the Relic Chamber. He offers the captain a bribe for his services, and he agrees to Garron's deal, telling him to bring the money by later.

■ Opeks are the unit of currency used throughout this story, and they seem to have recognised value both in the wider Cyrrhenic Empire and on Ribos itself. Although Ribos is 'protected' by the Empire – and given its natives' beliefs, we have to assume they don't even know that Ribos is part of a larger empire of planets – perhaps there has been some trade between the natives and inhabitants of other imperial worlds posing as 'travellers from the North'.

'Can the Doctor "see through" the TARDIS' translation to hear a speaker's true voice?'

The Doctor and Romana sneak out of the chamber. The Doctor has seen right through Garron's flim-flam, and is now thinking that he may be after the crown jewels. But, if he plans to break into the case, then maybe he can inadvertently help the Doctor get the first segment…

■ The Doctor wonders out loud if Garron could be an agent of the Black Guardian – but he stops himself saying the name before Romana can overhear. But if she knows about the Key, shouldn't she know about the Guardians, too? Perhaps the President (or the White Guardian) told her only the very basics of the Doctor's mission. (Lines cut in the final edit of Part One would have made clear that only the Doctor knows about the Guardians' involvement.)

■ In a scene cut in the final edit, the Doctor and Romana sneakily trail Garron, following him throughout the next couple of scenes…

Garron returns to the Graff, who continues to bargain. He wants the Magellanic Mining Conglomorate's mining rights to be rescinded. Garron thinks it won't be a problem: it will be thousands of years before the protected world of Ribos reaches a stage in its civilisation where advanced mining technology would be allowed on the planet.

Garron takes the Graff to see the crown jewels – and the Graff and Sholakh both spot the chunk of jethrik lying in the cabinet. Garron calls over a Shrieve – actually, Unstoffe in disguise – to identify the stone. He calls it 'scringe stone', a rare stone used as a talisman to ward off illness. Unstoffe spins a story about a lost mine, full of scringe stone, that his father found just before dying. Unstoffe shows them a hand-drawn map, purportedly created by his father…

■ In lines cut during the final edit, Garron explains that the "Great Crown of Ribos" – part of the collection in the cabinet – gives its wearer the power to call back the sun at the end of the Icetime.

Garron and the Graff try to hammer out a final deal. The Graff offers eight million opeks – but Garron needs a deposit to secure the deal. The Graff offers a deposit of one million opeks and Garron reassures them that the money will be well guarded by the Shrieves in their Relic Chamber. Sholakh returns to the ship to get the money, and Garron follows. Alone, the Graff crosses to the fireplace to warm up – where he finds a tiny listening device secreted in the mantelpiece…

In the castle grounds, Garron berates Unstoffe for his cock-and-bull 'lost mine' story – but confirms that Sholakh is currently fetching their spoils. Once the money is safely in the Relic Chamber, they plan to sneak in again – through the hatch and down the rope ladder – and steal it away. There's just one problem now: the tall stranger and his female friend who have been following them…

■ Garron's criticism of Unstoffe's 'lost mine' ploy was originally much longer, but the scene was snipped down in the final edit.

The Doctor and Romana check out the hatch above the Relic Chamber. The Doctor realises that the jethrik must have been planted in the Cabinet, as part of what he thinks is a scam to sell the map to the mine. They plan to lie in wait, ready for the conmen's return…

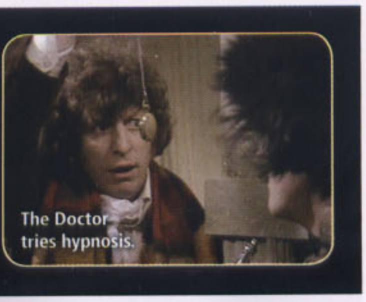
■ A scene was recorded of the Doctor and Romana doing just that – lying on the roof of the tower, waiting to catch Garron and Unstoffe – but it was cut in the final edit.

Sholakh returns to the Graff's quarters, where his king shows him the listening device and then silently leads him outside. Free to talk, they agree that such a device is beyond Ribos' technology. The Graff commands Sholakh to keep a close eye on Garron…

A hungry Shrivenzale.

Intergalactic hustlers!

A *huge* lump of jethrik.


The Doctor tries hypnosis.

Hungry beggar Binro wishes that Unstoffe had given him an enormous pie, rather than a lump of jethrik.

"All but one will die!" The Seeker – outright winner of 'Miserable Fortune Teller of the Year, 1978'.

Garron takes the million opeks to the chamber, where the captain locks it away in a safe. Garron asks him to sign a receipt, offering his back as a makeshift desk and holding the captain's keys – only briefly – so he has both hands free. Shortly, up on the roof, the Doctor and Romana watch Garron and Unstoffe open the hatch and prepare to descend. Garron hands Unstoffe the key to the safe, which he stole off the captain, then sends him down into the Chamber…

■ Scenes showing the Captain impatiently waiting for Garron to turn up with his money were recorded but cut in the final edit.

The Doctor sneaks through the castle, where he is stopped by a guard. He whips a pocket watch out from his coat, swinging it back and forth in front of the guards eyes. Having hypnotised the guard, he approaches the chamber, unbarring the door.

■ Although we commonly see the Master hypnotising people, it's rare – but not unheard-of – to see the Doctor do the same. We first saw his hypnotic skills in *The War Machines* (1966) and he has called on them occasionally since, most famously in his dealings with Aggedor in *The Curse of Peladon* (1972) and *The Monster of Peladon* (1974).

■ The hypnotism sequence was originally a little longer, before being cut for timing reasons. As the Doctor tries to convince the Shrieve that he's feeling sleepy, his victim says that he's been asleep for hours and really isn't feeling tired at all!

Unstoffe enters the chamber. First, he cuts through the glass in the cabinet again, removing the chunk of jethrik. Then, he unlocks the cupboard and takes back the Graff's deposit. The Doctor enters then, but Unstoffe evades him, scurrying out and barring the door behind him. His departure wakes the guard, who sounds an alarm. The Doctor scuttles up the rope ladder to freedom, where he and Romana together apprehend Garron. They lead him away – but they're stopped by the Graff, who orders Sholakh to execute them…

PART THREE

FIRST BROADCAST: 16 September 1978

Garron begs for his life, and the Doctor tries – unsuccessfully – to calm the waters. The Graff orders them all taken away for questioning.

■ Sholakh's interrogation of the Doctor in this episode was longer, as shot. He illustrates the Graff's hatred of thieves by recounting how he executed the inhabitants of a whole province when some supplies went missing.

■ The original script featured the Doctor stepping in to stop the Graff from hitting Garron but, during rehearsal, this developed into the glove-slapping routine seen here.

The Captain examines the scene of the crime in the Relic Chamber. Having learnt of the theft, the Graff storms in demanding answers – and the Captain assures him that the Seeker will find the thief. The Graff notices that the jethrik has gone, but the Captain doesn't know what he's talking about. And he's never even heard of scringe stone, either…

In the Graff's quarters, a communicator on Garron's wrist starts to beep loudly. Sholakh realises that someone is trying to contact Garron, so he sets off to find his accomplice. Left alone, the Doctor removes K9's dog whistle from his pocket and blows. Across the city, K9 emerges from the TARDIS…

In the Concourse of Shur, a Shrieve hunts for Unstoffe. He questions a wild, crazed old beggar called Binro (Timothy Bateson), unaware that the man is sheltering the thief.

■ Unstoffe's escape through the colonnades, and his first meeting with Binro, is glazed over here – but it's described in full in the novelisation.

A local witch, the Seeker (Ann Tirard) carries out a ritual in the Relic Chamber, and announces that she can see the thief in the city's Concourse. Together with the Captain, she sets off to find him. The Graff tells Sholakh that they'll follow them and seize the jethrik for themselves. ►

THERE'S SOMETHING ABOUT MARY…

With Leela having left the TARDIS at the end of *The Invasion of Time*, producer Graham Williams was faced with finding a few assistant for the Doctor. Feeling that, in the 15 years of the series up to this point, all the original ideas for companions had been done, his first thought was to see if Elisabeth Sladen would consider returning to the show to reprise the role of Sarah Jane Smith. She politely turned him down, so Williams and script editor Anthony Read returned to the drawing board.

Given the nature of the Doctor's mission, they felt that a Gallifreyan was probably best qualified to assist on the search for the Key – and so, Romana was born. Envisaged as a haughty, frosty, arrogant young cadet from the Gallifreyan academy, she – at the sprightly young age of 140 – could keep the fuddy-duddy Doctor on his toes. Someone, in fact, as completely unlike the savage Leela as possible. (The original character outline, interestingly, explicitly states that she was taken away from her studies by the White Guardian, not the President.)

When it came to casting, Williams wanted someone "closer to Grace Kelly rather than Ursula Andress" – and he described Mary Tamm as "visually perfect as the Romana we wanted." Tamm studied at RADA alongside Louise Jameson (who played Leela), and gone on to a successful career on stage and TV. The decision to cast her was made by this story's director, George Spenton-Foster, and Williams, after a screen test alongside Tom Baker. Tamm was announced as the companion in February 1978, where interviews she gave to the press gave the first hints of the upcoming season's quest for the Key to Time.

WHERE ELSE HAVE I SEEN...?

IAIN CUTHBERTSON
(1930-2009)
Garron

TV appearances include *Adam Adamant Lives!: D for Destruction* (1966) as Colonel Mannering; *The Avengers: Thingumajig* (1969) as Kruger; *Department S: Spencer Bodily is Sixty Years Old* (1970) as Kendall; *Budgie* (1971-72) as Charles Endell; *The Stone Tape* (1972) as Roy Collinson; *Sutherland's Law* (1973-76) as John Sutherland; *Children of the Stones* (1977) as Rafael Hendrick; *Survivors: Power* (1977) as McAlister; *Charles Endell, Esq* (1979-80) as Charles Endell.

CYRIL LUCKHAM
(1907-1989)
The White Guardian

Other *Doctor Who* appearances *Enlightenment* (1983) as the White Guardian. **TV appearances include** *The Saint: Iris* (1963) as Jack Hardy; *The Forsyte Saga* (1967) as Sir Lawrence Mont; *Department S: The Perfect Operation* (1969) as Walker; *Randall and Hopkirk (deceased): Who Killed Cock Robin?* as Laverick; *The Guardians* (1971) as Sir Timothy Hobson; *The Omega Factor: The Undiscovered Country* (1979) and *After Image* (1979) as Edward Drexil.

PRENTIS HANCOCK
(1942-)
The Captain

Other *Doctor Who* appearances *Spearhead from Space* (1970) as 2nd Reporter; *Planet of the Daleks* (1973) as Vaber; *Planet of Evil* (1975) as Salamar. **TV appearances include** *The Protectors: WAM* (1973) as William Arthur MacKay; *Space: 1999*: various episodes (1975-76) as Paul Morrow; *The New Avengers: Sleeper* (1976) as Bart; *Survivors: A Little Learning* (1977) as McIntosh; *Chocky's Children* (1985) and *Chocky's Challenge* (1986) as Arnold Meyer.

◄ ■ In the first draft scripts, the Seeker was a man, but director George Spenton-Foster changed this.

Garron tells the Doctor that he left Earth when he was young, when a scam to sell Sydney Harbor for $50 million went awry. The Doctor is entertained by his stories, but Romana is impatient to escape and complete their mission. Instead, the Doctor asks Garron to explain the value of jethrik. He tells the Doctor that he is in the business of selling planets, tricking buyers into thinking they can be mined for jethrik.

■ In the draft scripts, Garron was said to be from Bullock's Creek in Australia – which may explain why he chose to 'sell' that particular landmark, it being so close to home.

The Doctor asks why the Graff wanted to buy Ribos even before he knew about any jethrik. Garron explains that he was once the tyrannical Emperor of Levithia – he left his world to fight a war, but his people wouldn't let him return, preferring his half-brother to remain in power.

Sholakh briefs the Graff's guards. The Shrieves plan to raid the Concourse at dawn, searching for Unstoffe. The Graff's men will be there also – and Sholakh orders them to kill everyone, take the jethrik and the million-opek deposit, and then they will depart from Ribos. He leaves one guard – Krole (Pat Gorman) – at the Graff's quarters, ordering him to kill the prisoners the minute he hears the other guards open fire.

■ Pat Gorman's single spoken line – "Right, sir!" – was enough to ensure a bigger paycheck for his tiny role in the story. (It is Krole that the Doctor impersonates in Part Four.)

The Doctor dons a disguise.

Inside, the Doctor has heard Sholakh's plan. It's nearly dawn, and he is determined to stop the massacre. Garron offers him his communicator, then shows him the hidden listening device. The Doctor takes both and sets to work...

Meanwhile, in the catacombs, Binro explains to Unstoffe why he was branded a heretic...

■ This remains one of the most beautifully written – and performed – scenes in *Doctor Who*'s history. Binro asks Unstoffe if he's "ever looked up at the sky at night and seen those little lights," adding that he believes "they are not ice crystals." Binro asserts that they are other suns, around which other worlds spin. He has even mapped out Ribos' own elliptical orbit, proving the reason behind the long, extreme seasons, which Ribos religion explains away as a battle between the Ice Gods and the Sun Gods. Binro was forced to repent, and he had his hands shattered as punishment for his blasphemous theories, leaving him unable to work. But now Unstoffe is finally able to tell him that, yes, he was right – there are other worlds. Binro's story seems heavily inspired by that of the Italian scholar Galileo Galilei, whose public support of Copernicus' assertion that the Earth orbited the Sun, and not vice versa, landed him in hot water with the Catholic Church in the early seventeenth century. (Interestingly, Copernicus' own lectures on the topic – a century earlier – had been attended and supported by the then-current Pope!) Galileo was eventually tried by the Inquisition and forced to recant his 'heresy', spending the remainder of his life under house arrest.

As the Doctor works on the communicator, K9 wheels up and blasts the guard. Garron speaks to Unstoffe on the communicator and warns him about the raid. Overhearing the warning, Binro leads Unstoffe to the catacombs, while the Doctor, Romana, Garron and K9 escape. The Doctor tells Romana that the first segment of the Key is, in fact, the chunk of jethrik being carried by Unstoffe.

Deep in the Catacombs, Binro and Unstoffe hear the roaring of a Shrivenzale. Binro explains that the one in the Relic Chamber is only a small one, and that a whole colony of them lives in the tunnels!

■ An industrial dispute over who was responsible for some moveable coloured screens scuppered plans to show a much larger Shrivenzale in the catacombs. It was planned that CSO would be used to feed in the image of a giant creature menacing the Graff's guards, but this sequence had to be dropped.

Following the tracer, Romana leads Garron and the Doctor towards Unstoffe. K9 warns them that they're being followed, so they hide in open tombs nearby. Led by the Seeker, the Graff and Sholakh enter – to see a skull knocked to the ground by the Doctor. They close in for the kill...

PART FOUR
FIRST BROADCAST: 23 September 1978

The Doctor blows on his dog whistle, alerting a nearby Shrivenzale, which causes the perfect distraction.

■ The recap of the cliffhanger was reworked, the Graff's lines being intercut with the Doctor blowing the whistle and the Shrivenzale reacting.

The Graff and Sholakh withdraw to safety. They decide to return with the Seeker in tow, so they can use her abilities to find Unstoffe.

Romana and Garron head back to the city, to keep an eye on the Graff. The Doctor tells K9 to follow them, while he sets off deeper into the catacombs.

■ The scenes of Romana, Garron and the Doctor huddling together were rewritten early on, to inject them with more humour.

Binro and Unstoffe discuss the jethrik and Unstoffe's relationship with Garron.

■ Garron's home town is named here as Hackney Wick in London, described as 'just a mud patch in the middle of nowhere'. That line was a hangover from the description of Bullock Creek, but was still a pretty fair assessment of the region – before the Olympic development transformed the area at any rate...

FURTHER INFO

DVD
(As part of *The Key to Time*)
COMPANY 2|entertain
YEAR 2007
CAT NO BBCDVD 2355
AVAILABILITY Out now

VHS
COMPANY BBC Video
YEAR 1995
CAT NO BBCV 5607
AVAILABILITY Deleted

NOVEL
COMPANY Target Books
YEAR 1979
BOOK NO 52
AUTHOR Ian Marter
AVAILABILITY Out of print

AUDIO
COMPANY AudioGO
YEAR 2011
ISBN 1408409976
READ BY John Leeson
AVAILABILITY Out now

Getting comfy in the catacombs!

The Graff Vynda-K – mad, bad and dangerous to know!

'Industrial action scuppered plans to show a much larger Shrivenzale menacing the Graff's guards...'

Unstoffe is worried something may have happened to Garron, so Binro offers to go back to the city to find him. Unstoffe gives him the communicator, so he can prove to Garron that it's not a trick.

The Captain explains to the Graff that the Seeker will be with them in her own time. But the Graff perceives that as an insult – he kills a Shrieve as a message to the Captain, who leaves immediately to get the Seeker.

■ "I flatter myself I know how to get the best from natives," the Graff says, echoing the cut lines from earlier about massacring a whole province in retaliation for some lost supplies.

Romana notices that Garron has disappeared – and he's pickpocketed the tracer, too...

■ Two short scenes of Romana and K9 wandering the catacombs - including her chiding the tin dog for being scared of the Shrivenzales - were recorded for this episode, but cut in the final edit.

As the Graff leads the Seeker into the catacombs, Sholakh orders a straggling guard to keep up. The Seeker makes a grave prophesy: "All but one of us is doomed to die!"

■ This straggler is, of course, the Doctor. The fact that Baker is hiding in this helmet for a good chunk of this episode turned out to be a bit of a blessing: it conveniently obscured the injury to his top lip.

Deep in the catacombs, the Graff runs into Binro. They bring him along, and soon they finally find the reunited Unstoffe and Garron. Binro leaps forward to try to protect his friend, but the Graff's guards open fire and kill him. Unstoffe returns the money, along with the jethrik. All the Graff wants now is Garron's 'accomplices' – the Doctor and Romana – but Garron once again spins a story: he claims they're security agents, come to halt the Graff's interference on this protected world. Furious, the Graff orders Garron and Unstoffe's execution – just as the straggling guard blows on a dog whistle...

The Shrievenzale moves in, sending the Graff and his men into a panic. Romana and K9 follow the sounds of fighting – while, outside the catacombs, the Captain fires a cannon into the caverns, sealing them up for ever. The tremors rock through the whole catacombs. Sholakh is crushed under falling rocks and dies.

■ In the first draft of the script, the rockfall happens independently of the cannon blast. After Sholakh dies, the Graff forces the Seeker to leave the catacombs - sending her into the path of the Captain's cannon as it fires. Seeing her body blasted back, he remembers her prophesy. He sees the body of his guard (actually the Doctor, alive and well), removes the guard's ammunition pouch, and marches victorious - reliving his past glories - back towards the cannon, and the explosion that finally kills him. (This is how events unfold in the novelisation, too.)

Romana and K9 find a rockfall, behind which Unstoffe and Garron are trapped. K9 melts the rocks away, freeing the conmen, and Garron returns the tracer.

The Graff prepares to bring the tunnels down on his enemies, but the Seeker cries a warning about crossing the Ice Gods. He opens fire on her and she collapses to the floor, dead. Now, only the Graff and one guard – the straggler – remain. He hands the guard a timed explosive – a last act meant to fulfil the Seeker's prophesy. Then, he stalks off through the corridors, hearing the sounds of battle in his mind. As he turns a corner, there is a sudden explosion. The straggler removes his helmet, and we see that he is the Doctor – who has switched the explosive for the chunk of jethrik.

Later, the Doctor, Romana and K9 return to the TARDIS, where Garron and Unstoffe bid them goodbye...

■ Garron wonders how the Doctor managed to switch the jethrik and the bomb, and he explains he used "sleight of hand" trickery. (Though he pronounces it as "sleigh of hands.") He claims to have been trained by Maskeleyn, but which one is unclear, as there were three noted magicians with that name: John Nevil Maskeleyn, his son Nevil, and his grandson Jasper.

Aboard the TARDIS, Romana touches the jethrik with the tracer and it is transformed into a jagged piece of clear crystal – the first segment of the Key to Time. "Simple, wasn't it?" says the Doctor. "Only five more to go..."

■ The Doctor and Romana's quest for the Key to Time continues in *The Pirate Planet* (1978). DWM

The Seeker gets seeking.

The Graff... but who's the guard?

The first segment...

... only five to go!

A BATTLE OF WITS...

The Doctor seems like a nice chap doesn't he? But don't make him angry! Toby and Johnny debate this issue's hot topic...

Should the Doctor be an ALL-POWERFUL LONELY GOD? Or is it better when he's just a BUMBLING ADVENTURER?

THE ONCOMING STORM

JOHNNY CANDON SAYS:

He's being friendly. The way we all – hopefully! – are when being introduced to people. Polite and disarming. That's what the bumbling adventurer/scientist/fool persona of the Doctor actually is. It's his 'nice' face.

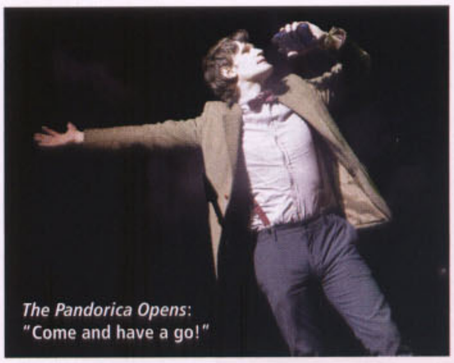
I'm sure way back in the beginning, when he first did a bunk from Gallifrey with Susan, he actually was young and naïve, like anyone leaving home for the first time. Everything back then really *was* new and terrifying. But it would be an insult to the character of the Doctor to think that he has not grown both intellectually and in capability (for both right and wrong) in all the hundreds of years he has travelled the universe and beyond. In that time he's literally brought down gods and monsters. You can't do that without learning a few tricks and popping them up your sleeve. He has defeated the Daleks so many times that they themselves have mythologised him as 'The Oncoming Storm'. Daleks don't fear bumbling adventurers! They don't join forces with other races to build an eternal prison for a common enemy just because he's 'a bit dotty', and they certainly don't give him a cool nickname.

They recognise something truly terrifying in the Doctor. The fact that, should he choose to, he could make it so that they never existed at all. And indeed when he was given that very opportunity in *Genesis of the Daleks*, it was only the fact that he was a good, pragmatic man that they exist at all now (even Sarah Jane wanted them nixed, and she's *lovely*!). However, since the events of the Time War, he's not that man anymore. With a different moral code, the Doctor has the potential to be the most terrifying creature the show has produced. Indeed, it's arguable that the 'Time Lord Victorious' the Doctor proclaims himself to be at the end of *The Waters of Mars* is the first step on the dangerous road to letting this arrogant, cruel, devastating self off the leash. The Doctor we know and love is a paragon of kindness, tolerance, inclusiveness and mercy. He has a temper but a very long fuse with it. But, like anyone, he has a tipping point. This is a man who in *Dalek* bullies a Dalek with an almost-proud yell of "I *made* it happen!" when talking about wiping out the creature's race during the Time War. Later in the same episode he arms himself with a gun with the express intent of killing the Dalek. This isn't the Doctor of old, a man who once talked a Dalek into self destructing. This is a war veteran with survivor's guilt. A man who is only saved from becoming something he despises, by Rose asking him what he has become. The Doctor is now a man who needs someone to anchor him, to make him better. His companions give him purpose, access to a humanity and an empathy all but destroyed by the hell of the Time War. When the Doctor says to Finch in *School Reunion* that he "used to have so much mercy," it's a chilling moment. The Doctor, giving a cold warning to stop or else. Sure, he's done this many times before but this time there's a glint of cruelty, that he is not a man to be messed with. No second chances.

"Do I have the right?"

The Doctor wasn't a warrior by choice. He wasn't travelling the universe looking for battles to fight. He has, however, been fighting for most of his life and that lifetime of violence, death, loss and yes, killing informs who he is and what he's capable of now. A man who can make armies flee by simply telling them "look me up." The fact that the Doctor is capable of raining devastation on his enemies and yet he still constantly looks for the peaceful solution – the one where everybody lives – is what makes him the out-and-out hero we adore. The bumbling, clumsy, back-to-front madman with a box is who he strives to be; it's like I said, his 'nice' face. From the recent glimpses we've seen, you don't ever want to see his nasty one...

In *School Reunion*: "I used to have so much mercy, but run in the corridors again and it's detention."


The Pandorica Opens: "Come and have a go!"

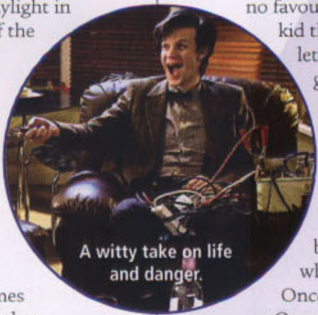
> **"The Daleks recognise something terrifying in the Doctor. He could make it so they never existed."**

MAD MAN WITH A BOX

TOBY HADOKE SAYS:

"We came and went like a summer breeze." Summer breeze, not oncoming storm, that's what the Doctor said in *Frontios*. He does big, brave, remarkable things... and he doesn't shout about them. He sneaks away unnoticed, he doesn't like a fuss, he doesn't crave attention.

I'm not arguing that he isn't often portrayed as an oncoming storm – that's plain as daylight in some of the more recent episodes of the series. What I'm arguing is that he's better hero, a better example for kids, a more interesting character, and more representative of the soul of the show, if he's the bumbling adventurer that I fell in love with: the hero who travelled around in a spaceship that didn't work properly and who no-one took seriously. Yes, logically, he's defeated his adversaries so many times they should be scared of him. Using that argument, logically everyone on earth in the Pertwee era should have taken alien invasions in their stride. They didn't because it's more fun, and serves the adventures better, if they don't.

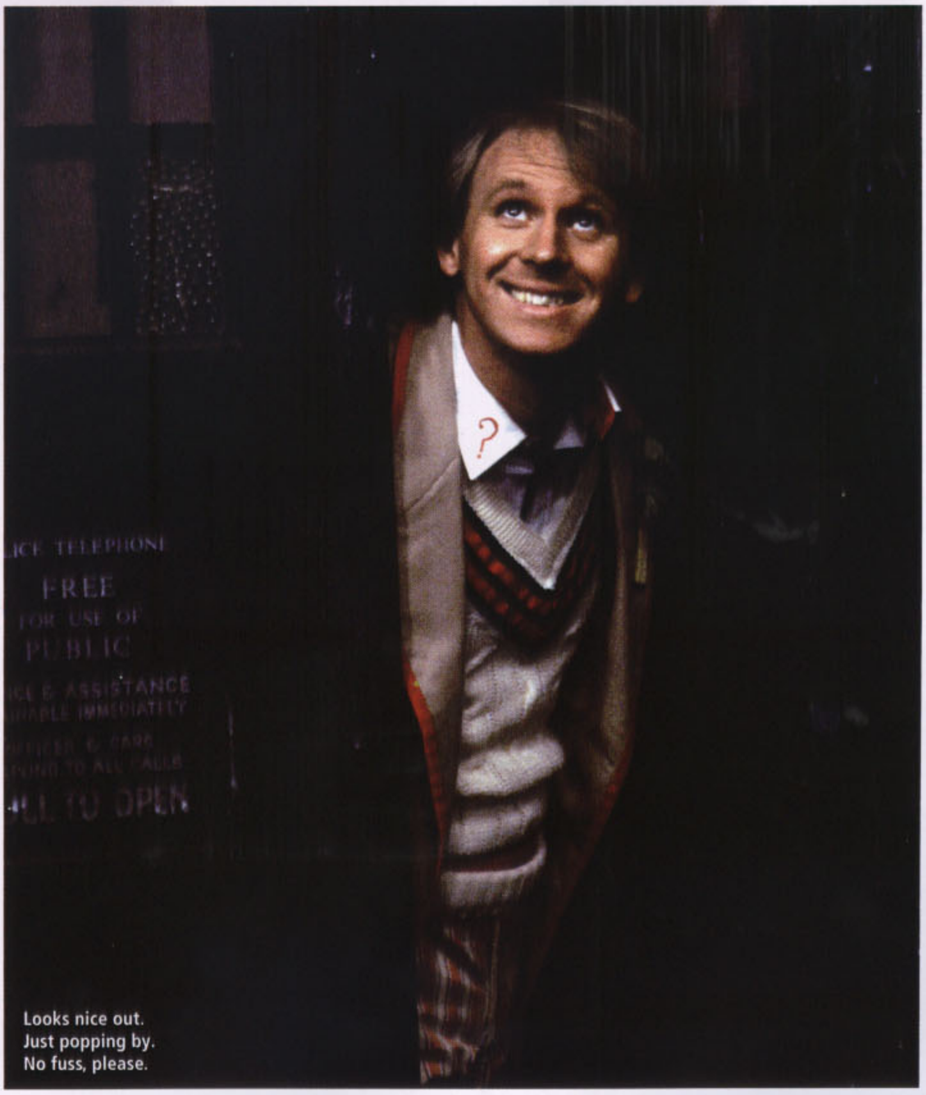

A witty take on life and danger.

I didn't warm much to US sci-fi when I was growing up because everyone was so damned perfect. Our Heroes always seemed to be on the best ship in the fleet, and everyone was good looking, infallible and brilliant and all those things I never felt I was myself. The Doctor did amazing things, but not prettily, usually at the last minute, and was never quite sure if he'd succeed. That oddball vulnerability is what is vital about the character – he tells the kid who feels like he doesn't quite fit into the world (*ie* every kid) that it's okay to feel like that: that you can be an outsider, and yet still soar.

Striding in and proclaiming himself to be this amazing, mythical figure does him and the drama no favours at all. The Doctor told me as a kid that if I was true to myself I needn't let my apparent disadvantages (my geeky nature, my shocking wardrobe, my inability to turn girl friends into girlfriends) stop me from trying my best anyway. All it took was to be brave. Not cocky. Brave. In *Planet of the Daleks* the Doctor says that bravery is being scared but doing what you have to do anyway. Oncoming storms aren't scared.

Oncoming storms are also very serious. Frankly the show's sense of humour about its own inherent absurdity, and the character's witty take on life and danger, are its most essential ingredients. He's the ultimate children's hero because he encourages us to use our brains and senses of humour – the two most powerful and liberating things we have, that no-one can take from us.

"It shouldn't be easy. Facing his enemies the Doctor has to dig deep, take risks and improvise."



Looks nice out. Just popping by. No fuss, please.

The Doctor tells Codal no-one finds it easy to be brave...

When the Doctor is self-aggrandising, it is most effective when it highlights his flaws, not celebrates his brilliance. Jon Pertwee's arrogance was a plot point tied in with the cleansing redemption of his regeneration – when he's being big and bossy and self-assured, the Doctor is wrong.

And I firmly believe that the Doctor absolutely doesn't need us to make him better – how narcissistically human to crave a hero of that ilk. He's actually there to remind us how much better we could be if we ignored our trivial, petty, parochial concerns. Those innocent children who watch *Doctor Who* could potentially grow up to be pompous ministers, power hungry executives or stubborn base commanders. Exposure to the Doctor and his sense of humour shows them that they should have fun, whilst encouraging them to be humble about their place in a big universe of space and time. He's seen the beginning and end of the universe and everything in between, and he knows that in comparison to all of that he is microscopic – but must nonetheless stand up for what is right.

He's not a great hero because he's amazing and powerful and knows it, but rather because deep down he suspects he isn't, but he does what he has to do anyway. It's not easy, he has to dig deep, take risks and improvise (and not just sternly tell his enemies to go away) and all the while he retains his sense of humour. He's not an oncoming storm, or even that summer breeze. He's a glorious ray of sunshine. **DWM**

HAVE YOUR SAY!

So now you know what Toby and Johnny have to say – but what do YOU think? Should the Doctor really be the most feared being in all the cosmos? Or is he better when he's mucking about with a fez, or dancing with Laurel and Hardy? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

www.facebook.com/doctorwhomagazine

If you want to add further thoughts on the matter, why not write to *Galaxy Forum*? (See page 18) Email us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter. In **DWM** 433 we asked for your opinion on the TV Movie's revelation that the Doctor was half human. Does it make any difference? Shockingly, over a third of you thought it doesn't actually matter in the slightest:

LA-LA-LA-LA-LA-NOT-LISTENING! 65%

WHATEVERS. IT'S *ALL* MADE UP, INNIT? 35%

THE No 1 GENTLEMEN'S DETECTIVE AGENCY

Corks! Victorian adventurers Jago and Litefoot are back for yet more adventures. It turns out it all began with a *Murder in the Cathedral*...

Interview by **DAN TOSTEVIN**

Photographs: David Richardson

Jago and Litefoot made their début in 1977's *The Talons of Weng-Chiang*.

It's the middle of a sunny April afternoon, and **DWM** is sitting with Christopher Benjamin in a restaurant at the heart of the British Museum, waiting for Trevor Baxter to join us. When we spot him arriving, a few minutes late, Christopher stands, puts his jacket back on, and begins to head briskly towards the exit.

"Oh!" he exclaims, pretending to notice Trevor for the first time. "We've already had our meal."

"It's only ten past!" Trevor protests. "I left the house on time but the driver–"

"We've been here *hours*," Christopher teases, shaking his friend's hand warmly.

"If you *were* here that long," Trevor points out as the pair sit down, "I rather think they might have taken you in to exhibit as an antiquity."

This exchange is pretty much par for the course with Chris and Trevor. Both men could make Affectionate Sparring a national sport. And Trevor could probably do the same for talking: within minutes of sitting down, he's holding forth on everything from the museum's architecture to the ethics of Britain entering Libya, smiling wryly and speaking with the playful air of a child constantly on the brink of giggles, leaving Christopher to infrequently punctuate the chatter with a sharp remark or, occasionally, a faux-reluctant "I agree with Trevor."

To most *Doctor Who* fans, it's for their roles as Henry Gordon Jago and Professor George Litefoot – two minor, but incredibly popular, characters from the 1977 *Doctor Who* serial *The Talons of Weng-Chiang* – that Chris and Trevor are mostly fondly remembered, but both had illustrious careers before and after. **DWM** asks how those began.

"I'll let Trevor speak first," grins Christopher, having sat silently through a ten-minute story about Trevor's butcher, "because by then the pudding will have arrived."

"I became an actor because I wanted to act," explains Trevor, undeterred. "And I realised I wanted to act very early on, when I was about five, before I even knew what acting *was*. I think that you have those instincts. There's that wonderful writer who wrote *Heart of Darkness*, Joseph Conrad. Now, he was in landlocked Poland, but he knew he wanted to be a seaman. He only became a novelist when they stopped doing sailing boats and turned to steam. He hadn't been to the sea, he hadn't *seen* the sea; it's extraordinary. I hadn't been to the theatre, but I knew I wanted to act. It was simply something I wanted to do."

Christopher, however, first acted at the instruction of a schoolteacher. "She said, 'Benjamin, I want you to learn this in the summer holidays', and it was Becket's speech in *Murder in the Cathedral* which goes on for about ten minutes," he recalls. "And I had to learn that, and play it. I got quite a lot of wonderful attention, everyone said how wonderful it was, and I enjoyed that. But from then on–"

"'The last temptation is the greatest treason','" booms Trevor, quoting the Becket speech, "'to do the right deed for the wrong reason'."

"Do you want to do this interview by yourself?!" Chris retorts, chuckling and shooting him a look. "I wanted to be a musician. I loved music more than anything, and I loved singing more than anything. But I realised that acting was something I was probably better at, and also something that didn't require an awful lot of academic learning, because to become a singer, my music master wanted me to become a choral scholar at Cambridge, and I knew I'd never get into Cambridge in a month of Sundays: I never did any homework, never did any academic work, I was playing cricket! The teacher got the Wiltshire Educational Authority's advisor to come and see me act, and they gave me a scholarship. If I got into RADA, they said they would pay my expenses and my tuition, because they investigated my father and found out he was practically bankrupt. But I was put on the tracks by this schoolteacher. I don't blame her for it–"

"I do!"

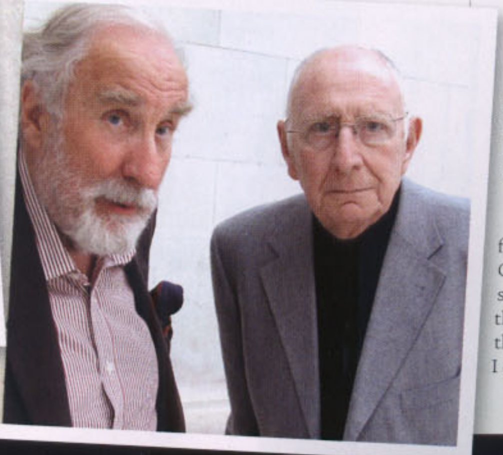
"–because I'm sure I've had a better life than I might have done otherwise," continues Christopher, ignoring Trevor's interjection. "She is entirely responsible for the fact that I am now having to cope with an actor like Trevor Baxter. Trying to ignore his barbed wit." At this, Trevor guffaws. "I don't know why you don't just get on with writing your plays, which are so bloody boring I can't be bothered to be in," jokes Christopher, "instead of doing this job and annoying me! God, what a man he is. Anyway, so that's how I became an actor. It wasn't because I wanted to act, it was because I wanted fame and fortune and glory, none of which I've achieved!"

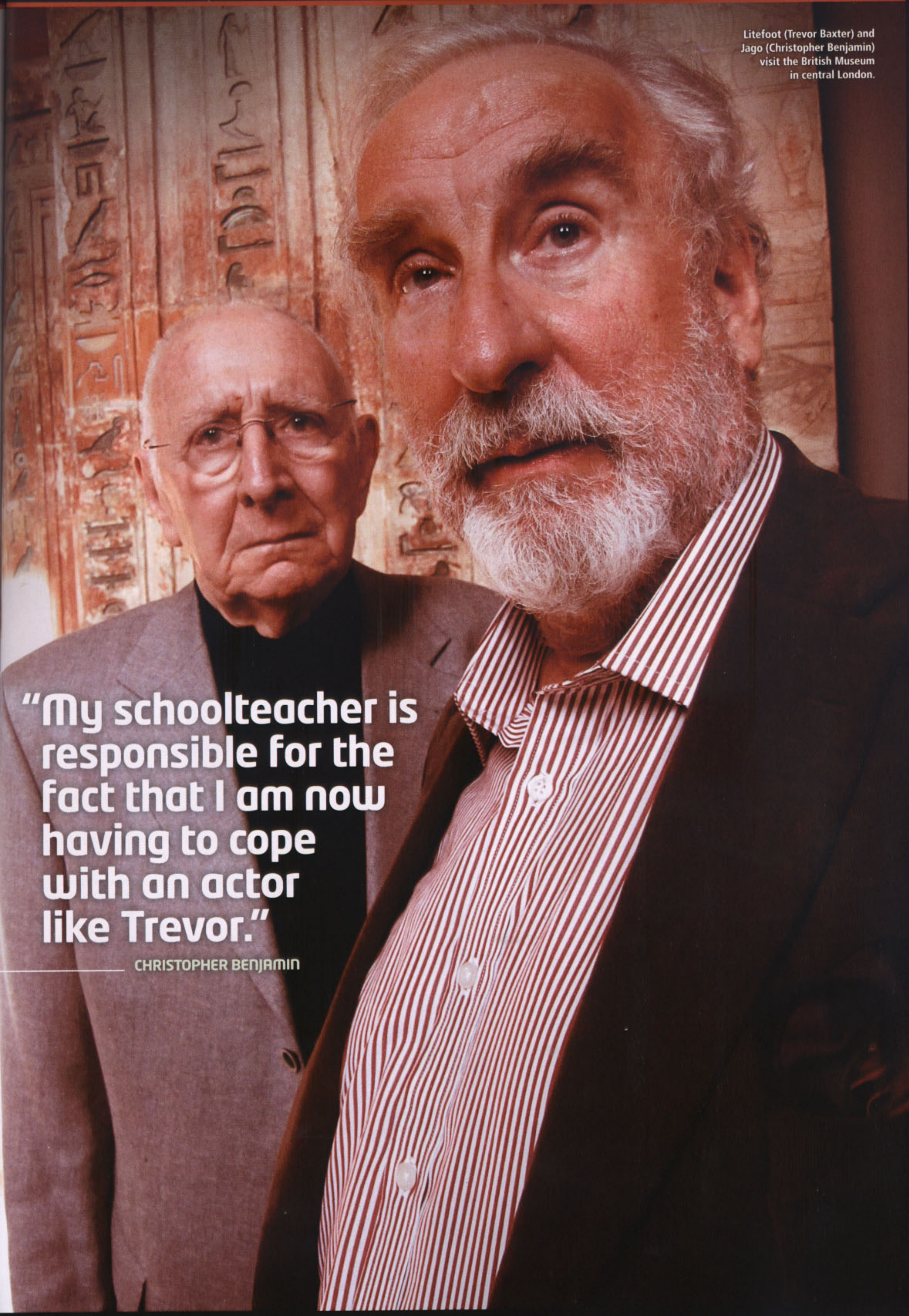
At what point did Christopher start to enjoy acting, then? "I enjoyed it the minute I took my first curtain call." Did the desire to be a musician remain? "Of course. I never stopped thinking that."

"I thought I was much better than I was, which is a very good thing when you're starting out," Trevor smiles. "Realism can come later. Realism can wait till the *grave*. But it was a joyous life, and very few people were actors, and you were special and you could have things that, in those days, other people didn't have. You could wear your hair long. You could have a fancy dressing gown. You might go abroad. Now everybody has their hair however they want – it's not a privileged way of life now. But in those days, the bohemian way of life was unusual, so to be an actor was very special. And I loved it."

"I agree with Trevor," grins Christopher.

As the food arrives, Trevor compares it favourably to that of another favourite restaurant; Christopher has been there too, but disliked the service. "I wonder why that was, I wonder why they didn't serve you properly," muses Trevor, theatrically, as he tucks in. "They treated me alright. I expect they recognise a better class of customer!" ►





Litefoot (Trevor Baxter) and Jago (Christopher Benjamin) visit the British Museum in central London.

> "My schoolteacher is responsible for the fact that I am now having to cope with an actor like Trevor."
>
> CHRISTOPHER BENJAMIN

Great friends: Trevor (right) thinks that the *Jago & Litefoot* series is lovely to do. And Christopher agrees.

After training and working in theatre, both Christopher and Trevor eventually broke into television, but did so initially with a feeling of indifference, because it was perceived as a lesser medium. "The really great parts in those days were stage parts," explains Trevor, "and the theatre audience was a theatrically-literate public, rather than a tourist public. And a lot of the old television was like stage plays with a camera put on it, because the filmic technique hadn't evolved, so in a way theatre *was* superior."

Christopher's television début was a minor role as one of two town councillors. "I remember I was pretty dreadful," he admits. "Nobody ever taught you how to act on television. I think we both gave completely stagey, caricatured performances."

"But nowadays, nobody is loquacious on television, have you noticed that?" asks Trevor. "Come and listen to my cleaning lady when she comes in on Monday morning. She's loquacious."

"Or listen to you," mutters Chris, smiling. "People take themselves much more seriously in theatre now. They don't play the sort of practical jokes that we did." Such as? "If someone had to make an exit and pick up a suitcase, you'd–"

"–fill it with stage weights!" Trevor joins in. "And I heard a story of someone who would pass actors a goldfish on stage while shaking hands."

"And if your character was handed a letter, of course, you never knew what was going to be written on it," adds Christopher. "'Here's a letter from dear Ja- OH GOOD LORD!'"

Bearing their apparent devilish streaks in mind, then, **DWM** wants to know about Christopher and Trevor's first meeting on the set of *Doctor Who*.

"I don't remember the actual first meeting," frowns Trevor, "but I remember us talking very amicably. And I took him to a gay pub by mistake. I didn't *know* it was a gay pub."

"We won't talk about that," Christopher cuts in. "Obviously neither of us were aghast when we met, because we would've remembered thinking 'My god, who is this chap?!' We just sort of drifted together."

Was there a sense at the time that the Jago and Litefoot pairing had legs? "No, it never occurred to me for one moment," admits Trevor. "I liked the part, and enjoyed playing the part, and loved working with Christopher and all the others, but... if I say 'it was a job', it makes it sound like I didn't rate it, and I *did* rate it, but it was one job among many."

When did it become clear that those characters had become something special? "There was that stage where a rumour went round that we were going to be given our own series," Trevor remembers. "Not while we were doing it, but after it was streamed, it came up. In terms of the popularity, I remember doing an episode of *Doctors*, and when I'd finished the recording, someone came forward with a pile of books and said 'It's been such a privilege to have Professor Litefoot among us!' and asked me to sign them all."

More than 30 years after the characters' sole television appearance, they finally got that spin-off, as Big Finish Productions reunited them for a series of full-cast audio plays. ("I consulted my bank manager," says Chris. "I consulted a *psychiatrist*," says Trevor.) Their third season is out this month [see box-out], the fourth has already been recorded, and a fifth is planned. What's made *Jago & Litefoot* such a success? "It's the writers," suggests Christopher. "It's certainly not us, we're just actors, we–"

"I have never heard such insincerity in my *life*!" grins Trevor. "Such false modesty! Of course it's us! And it's lovely to do. I think it's unique in its own way, because these parts have come out and found us, and we've made them *our* own, and they've made us *their* own."

But it must be strange, to be so closely identified with characters that only appeared on TV once, and only became a *regular* part of Chris and Trevor's lives in the last couple of years. Do they never wish to be recognised for, say, the theatre work instead?

"No," says Trevor, ponderously, "though I can see how you would. If you'd had a long career in the theatre, and then six weeks in *EastEnders*, and you'd died, and all it said in the obituary was you'd been in *EastEnders*, you'd have cause to be miffed."

"But you'd be dead," points out Christopher, "so it wouldn't really matter, would it? No."

Trevor carries on: "It doesn't surprise me that they're popular, because life is always surprising. Just when you think it's 'seen it all, done it all', something else happens. Even with the simplest thing, when the telephone rings, and you think 'I know what that's going to be', it never is. So it doesn't surprise me. But I'm delighted it's happened."

"And I," says Christopher, one last time, "agree with Trevor." DWM

> "The parts of Jago and Litefoot found us, and we've made them our own, and they've made us their own..."
>
> TREVOR BAXTER

JAGO & LITEFOOT Series Three

The third series of *Jago & Litefoot* is released this month, picking up from the surprise twist at the conclusion of the second, which saw Jago and Litefoot unexpectedly reunited with Leela – former companion of the Fourth Doctor, played, of course, by Louise Jameson – who they first met in *The Talons of Weng-Chiang*.

"Bringing Leela into *Jago & Litefoot* was in my mind from the beginning," reveals producer David Richardson. "We didn't do it at first, because I wanted to establish the format in its own right. But she's a great addition. Phenomenal not only in the studio, where Chris, Trevor, and Louise have taken really good scripts and elevated them to an incredible level, but also behind the scenes. There's such affection and warmth and banter between the three of them. It's a different dynamic this time. It's new and interesting and fresh, and I've fallen in love with it all over again."

"*The Talons of Weng-Chiang* was a beautiful set-up, wonderfully written by Robert Holmes, who I think was the best writer *Doctor Who* had," recalls Louise Jameson. "And then *Jago & Litefoot* started, and I got slightly jealous! David rung me up one night, and said 'How would you like to come in?' and I just jumped through the roof! I was absolutely delighted."

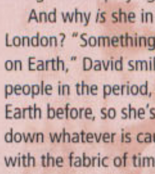
Leela is a fully-fledged main cast member in this series. "She's very active in it," nods Christopher. "She has a nice ironic comment in what we do. She's fast becoming the leader of the pack, and we adore her, both of us."

"It's that thing of the feminine touch, without her being obviously 'woman', as it were," ponders Trevor. "I mean, she is a woman, but... there is a sort of feminine touch, but a touch of the exotic there. It's like a wonderful spice being added to a dish."

What's the relationship like between Leela and the others? "It's much as it was before," explains Louise. "In a way, Professor Litefoot has taken over the teaching role; if she doesn't understand something, it's Litefoot she turns to. But what's different this time is that they see her as a protector. They almost push her first into battle. No Victorian manners of man protecting woman; they appreciate that she's got a bit of knowledge about defending herself."

"In some ways, Leela is more knowledgeable than they are," agrees David, "because she's travelled through space and time. She doesn't understand science, but she's experienced enough to understand when things are wrong, in a rudimentary way, whereas Jago and Litefoot don't. But on the other hand, she's a child coming into Victorian London, and she's learning from them. So it's a shifting relationship, and one the writers have had great fun playing with."

And why *is* she in Victorian London? "Something is going wrong on Earth," David smiles. "She knows people in the period, and has been to Earth before, so she's sent to hunt down whatever is causing this problem with the fabric of time..."


Jago & Litefoot Series Three is on sale from 30 June. Visit *www.bigfinish.com* for more details.

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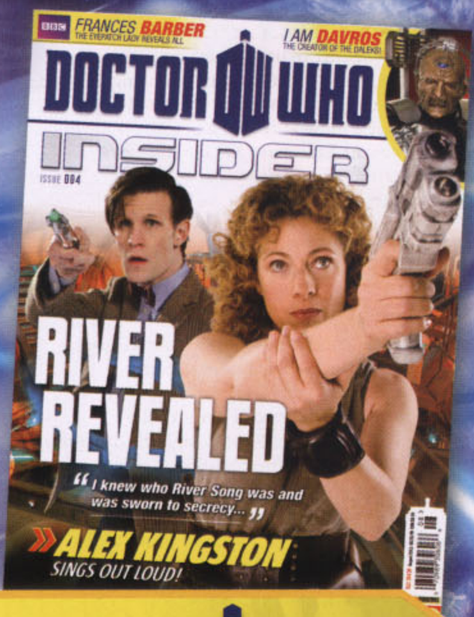
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'*The Doctor's Wife* is threaded with decades of *Doctor Who* history, and aches like it really, *really* wants to be a part of the whole silly legend.'

GRAHAM KIBBLE-WHITE reviews *The Doctor's Wife* on page 70

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

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The Curse of the Black Spot

TELEVISION BBC One/BBC One HD

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Hugh Bonneville, Lily Cole
WRITTEN BY Steve Thompson
DIRECTED BY Jeremy Webb
FIRST BROADCAST 7 May 2011

The Impossible Astronaut and *Day of the Moon* delighted millions, not just with the scares and the jokes, but with the tricksy storytelling. The way they kept a dozen plates spinning while simultaneously bringing a whole new dining set of gyrating crockery into the act – quite a feat.

Nonetheless, the two-parter also perplexed and even rankled some. Critics have grumbled *Doctor Who* is too difficult to follow nowadays. That's as maybe, who am I to judge? I don't share that perspective, cos I'm one of those viewers who's heavily invested in the series. In fact, I'm writing for **DWM**; I'm *immersed*. I love what we're getting right now. I'm up for the challenge. But... hasn't ensuring the show is accessible to everyone always been the thing that ultimately keeps *Doctor Who* sane?

The Curse of the Black Spot is the sanest slice of *Who* we've had for many a year. In contrast to Steven Moffat's wired and intricate two-parter, Steve Thompson's story is as straight-ahead as a plank (for the walking of). This is *Doctor Who* for everyone. But it's *Doctor Who* as a little bit ordinary.

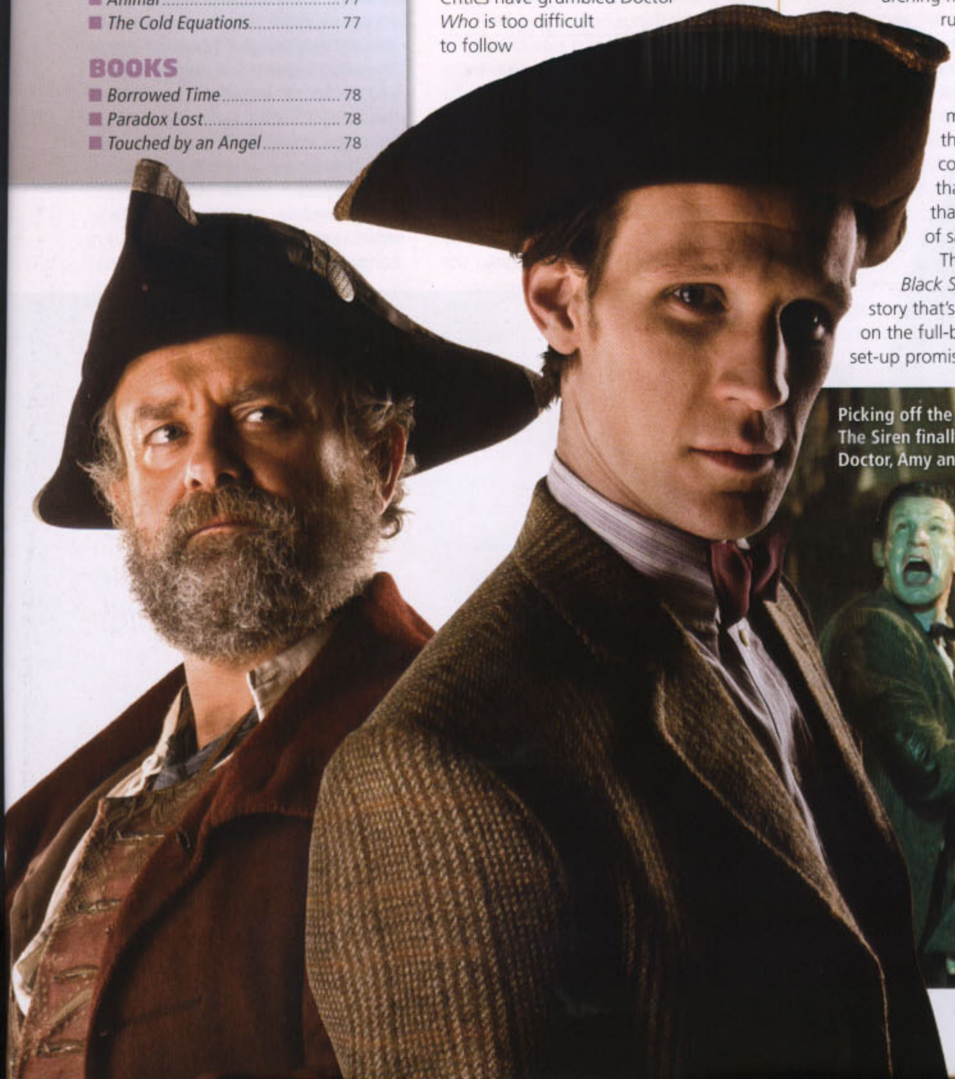
Arriving in the seventeenth-century, the Time Lord and the Ponds eschew the responsibilities of the series' over-arching narrative for a runaround aboard the good ship *Fancy*. Pirates ho! But, erm, not that many, and to a man they seem like cowardly cutlasses thanks to a plot device that outlaws any sort of sabre-rattling.

The real curse of the *Black Spot* is that it's a story that's forced to hold back on the full-blooded action the set-up promises, for fear of visitation from an alien Siren. When Amy wonders: "What kind of rubbish pirates are you?" she's chiming in with viewers at home.

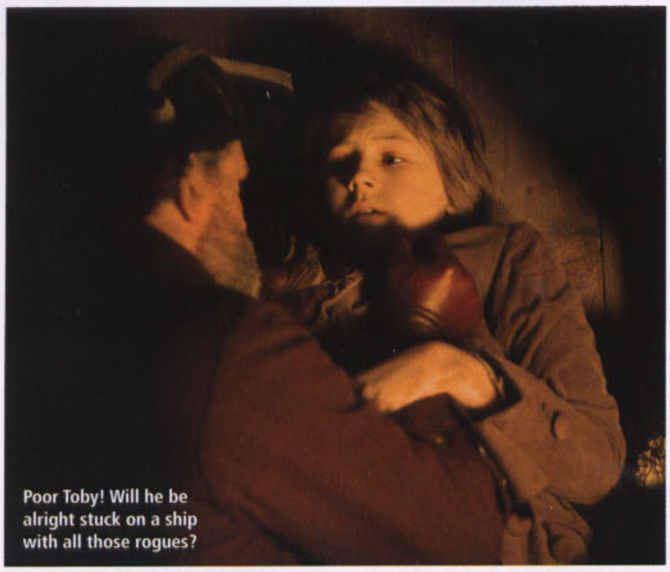
What a plank.

What a weird contrivance. It puts everyone on the back foot and makes for a yarn that, much like the stranded vessel itself, badly needs more puff in its sails. Following a never entirely joined-up exploration of the green-eyed alien's *modus operandi* (she can travel through water... no, hold on, she travels through reflections) we come to the real reason she's been preying on the not-so-able seamen. And it's a further moment of deflation.

Please, no more with the 'technology not quite understanding humans' thing. It's a story device that's become an unlikely preoccupation in *Doctor Who*, as if plain old monsters and evil-doers are all played out (never!) and something more hoity-toity should be ascribed as motive. But something prosaic like a computer-generated thingamajig benignly carrying out a ►



Picking off the crew one by one... The Siren finally comes for the Doctor, Amy and Avery.


Poor Toby! Will he be alright stuck on a ship with all those rogues?

program routine? Where's the adventure? So with that in mind...

```
10 PRINT "Can we please go back
   to having proper baddies in
   Doctor Who, who are bad
   and doing bad things out of
   pure badness? Thank you."
20 GOTO 10
   RUN
```

It's a blessing that, uniformly, the performances are so good in this story. Matt Smith gives us his bandiest and busiest take on the Time Lord yet, effortlessly elevating rum lines such as: "Still water – nature's mirror." Karen Gillan, meanwhile, continues to give us a softer, more likeable Amy. She's well-served here, gobbling up almost a whole story's quotient of derring-do, and generally being the kind of proactive, spunky foil that marks out all of the Doctor's bestest friends. Finer still, is Arthur Darvill. Although Rory's very much kept in the margins, he manages some marvellous things. Notably, the pre-titles sequence. While Matt's doing all the funny stuff as the trio pop out of the ship's hold, Arthur's at the edge of picture, giving the limpest and funniest of waves to the beardy shipmates.

Of the guests it's only Hugh Bonneville who gets to show us much. His Avery is solid, avoiding hoary panto pirate cap'n cliché to bring us a portrait of a good man who's been forced into a bad place. As for the other star signing – Lily Cole – she's suitably ethereal as the Siren, but it's not an acting role as such. Her slightly inhuman, but weirdly perfect features, are a gift to the special effects bods. Exactly when she is and isn't being enhanced with a spot of CGI is often impossible to tell.

The story's conclusion, in which Avery and company zoot off for a spot of space voyaging, is meant to evoke a sense of the journey never being over. Perhaps at some point they'll come alongside Fenn-Cooper and pals from the 1989 tale *Ghost Light*, still Sunday-driving around the cosmos. Or is their greater fate to be kept alive forever by the Siren, and ultimately take their place as those nautically-minded naughties, the Eternals, as featured in 1983's *Enlightenment*? Who knows? But for me, that pay-off mainly prompted worry about the fate of young Toby, stuck onboard with a bunch of blackguards who, thanks to their over-zealous carer, will never see the outdoors again.

Back onboard the TARDIS, Amy and Rory are once more worrying about the Doctor's impending death, while he's sneakily running another pregnancy scan. It feels like a moment of recalibration, the series taking a bearing before setting sail once again on its much madder and perhaps muddling journey towards the Big Story. Argh! There be treasure!

GRAHAM KIBBLE-WHITE

The Doctor's Wife

TELEVISION BBC One/BBC One HD

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Suranne Jones, Elizabeth Berrington, Adrian Schiller, Michael Sheen
WRITTEN BY Neil Gaiman
DIRECTED BY Richard Clark
FIRST BROADCAST 14 May 2011

In 1983, the producer of *Doctor Who*, John Nathan-Turner, wrote up on the office notice board a bogus title as the proposed final adventure for the show's twenty-first series. A moniker so preposterous and controversial, it was delicious bait designed to ensnare whoever had been leaking production secrets to the outside world. Crafty old JN-T. What a brilliant and fanciful idea for a story it was: *The Doctor's Wife*. But, in truth, no-one was ever going to buy it.

Two decades on, lauded comic-book writer and novelist Neil Gaiman wrote the introduction to a *Doctor Who* novella, *Eye of the Tyger*. In that essay he said this: 'Some things are bigger on the inside than they are on the outside. And, perhaps, some people are bigger on the inside than they are on the outside, as well.' Of all the things he had bundled up to put into his first ever *Doctor Who* TV story, this, I think, was the most important.

Let's get some stuff out of the way first. Unlike its near namesake from 2008 (*The Doctor's Daughter*), *The Doctor's Wife* never delivers on the title's promise – except in the loosest, most metaphorical sense – and doesn't suffer one tiny jot because of it. That's because this is an adventure that feels like the writer's been screaming to let it out ever since the Zarbi. It's threaded with decades of *Doctor Who* history, and aches like it really, *really* wants to be a part of the whole silly legend.

Gaiman's script is laden with love for our show. There's a call back to the little white psychic message boxes from *The War Games* (of all things) and talk of the TARDIS 'matrix', 'Artron energy'... even 'The Eye of Orion'. Plus we have third parties referencing our hero as 'Time Lord', which nowadays feels like an arcane and rather thrilling conceit. Likewise, the whipping up of a new Gallifreyan compadre for the Doctor in those stories of the Corsair. This kind of thing may have been acceptable in the 1980s, but we haven't seen its like for a long time. It's all rather lovely.

But alongside the exuberance there's also arrogance on Gaiman's part, the *chutzpah* to get in there and tinker with *Doctor Who*'s very fundamentals. Of all the hands who have worked on the programme since 1963, *he's* the one who's going to tell us everything that the TARDIS is.

He mostly gets away with it, partly because you can tolerate the impudence of *The Doctor's Wife* by dint of its brilliance. But also it's because of the sheer gravitational pull of *Doctor Who*. In this aspect, the adventure absolutely corresponds with *The Doctor's Daughter*, because every revelation it makes is absorbed back into the format before the whoosh of the 'NEXT TIME' caption has faded. That's just how it is. Sure, the Time Lord became a dad in 2008, but it's by-the-by. So is this tale of how the thief wooed the time-ship. Mark my words, next week the Doctor will be banging on the console and chivvying

House guests: a surprisingly personable Auntie and Uncle...

A new TARDIS console made out of 'hope and bravery'.

the old girl along without a thought for the raggedy Ann she once was. To truly resonate post-1975, you have to do something as loud as blowing up Gallifrey.

Playing Idris, Suranne Jones is dressed as a drag queen who's kind of going for a Miss Haversham look… but mostly hoping to turn heads. It's an arresting visual, the kind of vaudevillian take on the gothic that characterises Gaiman's work elsewhere. Ultimately, Idris succeeds, but she's a daunting prospect for any actress, with her non-linear thought patterns and penchant for non sequiturs. Suranne's performance could best be termed 'brave', and I mean that in both its euphemistic and literal sense. Initially her posturing and prancing feels a little actor's workshop, but that's quite clever. She's *finding* the character, just as Idris/the TARDIS is/are doing the same thing. Her first line of dialogue in her wheezing and groaning guise prefigures what will be her last: "Not 'goodbye', what's the other one?" It's a clever, if slightly self-conscious conceit, but that kind of controlled quirkiness makes it difficult to truly love her. Well, until she and the Doctor have a tiff. From that point onwards, I bought the whole relationship, and the odd kind of intimacy that exists between the two.

'What better way to exemplify the TARDIS as a magic door, than to have it open on to something that seemed gone forever?'

Rory: fed up with waiting.

As for Matt Smith, he's been a shouty Doctor of late, and there's a spot of that here with the exuberant cry of "Goodbye scullery!" and his flannel about bubble universes. But it's when he's quiet he's at his most powerful. His realisation House has killed all the Time Lords is a stand-out scene. A lovely line – "I really thought I had some friends here" – delivered gently. Not rage, but sadness. It's this Doctor's most affecting moment, and one that mitigates the indulgences of having him weep at the story's end. Because the Doctor really shouldn't cry.

In fact, everyone's great. With the TARDIS converted into a scary, off-kilter killer funhouse, we get to see a wrung-out Amy and Rory. And for the second review in a row, I'm singling out Arthur Darvill for a special merit badge. Specifically, it's for that scene where Amy comes across an aged and raddled version of her husband. Arthur loads the dialogue with such spite, it's shocking. "Two thousand years I waited for you!" he rails. "You did it to me again!" And then, positively screaming: "How could you do that... to *ME*?!"

Conversely, as the shambling Auntie and Uncle, Elizabeth Berrington and Adrian Schiller are unexpectedly naturalistic – mumbling, underwhelmed and occasionally chipping in to finish the other's sentences. In a low-powered sort of a way, they give us two of the best performances the show has seen in recent years.

And of course, there's Michael Sheen. He'll be gutted his character's conceptual nature denies him action-figure immortality, but much like Toby Jones' Dream Lord in last year's *Amy's Choice*, his mocking, silky tones imbue the story with its own insane commentator. There's a pleasing authority to his voice, which helps establish House as a top-rank baddy – although at times his polished timbre evokes less a sentient planet and more that bloke who does *The Apprentice* ("Meanwhile, project manager House is gambling that relocating to the Doctor's universe will increase their chance of Time Lord footfall...").

This story; it's oddly insular. Perhaps more than any other *Doctor Who* writer, Gaiman's work speaks of fan love. Like us all, now he's got his hands on the show, all he really wants to do is journey inward and explore the TARDIS, both as a literal expedition through time-bending corridors and a metaphorical journey through layers of meaning. Some of these aren't hidden all that deeply. The notion of strolling back into the Tenth Doctor's control room, for example. It's a why-the-hell-not kind of a thing. Pointless, but weirdly nostalgic and forbidden, because our knowledge of TV grammar precluded any hope of ever seeing that set again – it's a product of an era we're travelling away from. Yet, what better way to exemplify the TARDIS as a magic door, than by having it open on to something that seemed gone forever?

The idea of the Doctor cobbling together an ersatz secondary console from junk also chimes in with this notion. A TARDIS, it seems, can be created with hope and bravery and good intentions and... and all the stuff that makes us *bigger on the inside*. It's that indefinable magic, as they so often say about *Doctor Who*. No wonder the police box has become the show's totem, enjoying a richly-deserved spot wodged into the logo.

The Doctor's Wife is a true one-off, and better for it. The rules of the programme dictate episodes are best spent getting through those blue doors as quickly as possible, only to return when the fun is done. But Gaiman's good at introspection, mainly because he knows exactly the right time to cut to a wide-shot. "What do you think, dear?" wonders the Doctor to his wonderful ship. "Where shall we take the kids?" And so the adventure continues.

That story about John Nathan-Turner's efforts to root out a wrong 'un is one of zillions orbiting *Doctor Who*. It's just a funny, silly, little anecdote. Neil Gaiman's story is a much bigger deal. It's a scary, beautiful and offbeat thing, but even it can't really cast a shadow over this programme and how we understand it. Instead, it remains another bit of *Doctor Who*, which is a fine fate indeed.

GRAHAM KIBBLE-WHITE

Spearhead from Space & Terror of the Autons

BBC DVD
DOCTOR WHO
MANNEQUIN MANIA
PICK OF THE MONTH!

DVD 2|Entertain

STARRING Jon Pertwee (the Third Doctor), Caroline John (Liz Shaw), Katy Manning (Jo Grant), Nicholas Courtney (Brigadier Lethbridge-Stewart), Richard Franklin (Captain Mike Yates), John Levene (Sergeant Benton), Roger Delgado (the Master)
WRITTEN BY Robert Holmes
DIRECTED BY Derek Martinus; Barry Letts
FIRST BROADCAST 3-24 January 1970; 2-23 January 1971
RRP £35.73

"Is *Doctor Who* now too scary for children?" It's a recent newspaper headline, but old news. 40 years ago the same question was asked of the Autons – the frightful foot soldiers of the Nestene Consciousness that link the two stories on this neat box set. It's reassuring to know that *Doctor Who* hasn't lost its touch. It's always been scary and, to cover the other criticism that's hit the press, frequently baffling. If you think too hard about the Silents' unique talent for being resolutely forgettable, then you may run into problems. What counts is that they are invincible – malevolent, unstoppable monsters – there will always further complications if you go looking. The Nestenes reckon themselves. "No-one has the power to destroy us," they boast. They have been colonising other planets for a thousand million years but, if you care to stop and consider this, presumably only ones that have developed plastic factories.

Ironically, for a menace made of plastic, they were recycled from the creepiest horrors of 60s *Doctor Who*. Like the Great Intelligence that controlled the Yeti, the creatures behind the Autons are an elusive, disembodied threat. Like the Faceless Ones they are, in a sense, body snatchers – seamlessly (give or take some clammy skin tones) taking the place of figures of authority. The Cybermen had capitalised on mankind's newfound dependency on electronic gadgets to advance their plans; in the same way, the convenience of mass-produced plastic was to be humanity's downfall. It is, of course, these plastic-wrangling high jinks that sell the Autons. It's a non-biodegradable gimmick that has helped relaunch *Doctor Who* three times over.

For starters, there's *Spearhead from Space*. It heralds the arrival of colour, Third Doctor Jon Pertwee, and a new format for the series – where the Doctor has been exiled to Earth for poking his nose into other people's business. For any story that would be good start, but *Spearhead* doesn't squander that good fortune. It's held in the highest regard, and was chosen to be one of the earliest DVD releases – this is likely to be a welcome reissue for anyone who's come to the range since.

The Nestenes are able to literally bend all plastic to their will, but first time out they only concentrate on the pliant potential of plastic people. Having rained down to Earth in Epping Forest, they recruit the services of the limp George Hibbert and his company Auto Plastics to help them invade Earth. Their plan is to attack on two fronts. Firstly, the company will produce blank-faced mannequins that will be sold off to department stores nationwide. When the time is right, these plastic 'Autons' will come to life, kill any innocent bystanders and then attack local power stations and military facilities. The only major issue here is an aesthetic one. The Autons are delightfully hideous, but I can't see the addition of a polyester wig persuading the Army and Navy's window dresser to make a bulk order. Nevertheless, it's an inspired plan that was so good that the Autons thought it was worth using again when they invaded in 2005 – of which, more later. Perhaps they only invade planets that have developed department stores, too.

The second prong of the Auton invasion is rather more bizarre. In order to infiltrate the government, Auto Plastics must (a) persuade Madame Tussauds to eschew wax in favour of precision plastic and (b) get them to introduce an exciting new range of dummies based on top-ranking civil servants. That'll get the tourists flocking in. It might make more sense, as sensible companion Liz Shaw observes, if they had made celebrities and astronauts. That would certainly explain a lot about Scientology. But you can't say the Nestenes haven't put some thought into all this and, besides, who doesn't like a wacky scheme for world domination? At the end of the previous series, the War Games were effectively being run by a bunch of role-playing geeks. So it's no great surprise to see the villains here indulging in a bit of dressing-up. Even the basic Auton drones (who, incidentally, are faking that sinister lumbering gait, because they can certainly run when they need to) are beautifully accessorised with scarves and silver boots.

What redeems any potential silliness – and this is true of all good *Doctor Who* – is that behind the scenes it's a serious business. As we learn on the production commentary and this disc's special features, the series was in danger of being axed and the producer felt its audience needed to be given something more than "wobbly jellies in outer space." Until this point, writer Robert Holmes' contributions had been very much on the wobbly side. *Spearhead* was his first hit, and showcases a strength that he would employ in many more stories over the years. Bringing the TARDIS down to Earth gave him the impetus to write much more 'real world' characters – from the austere head Auton Channing to an old poacher and his wife.

Plucky old Meg Seeley is distressed when she hears local gossip about a UNIT soldier's death. "Something must have frightened him dreadful 'afore he died," she says, giving the monster both barrels when it comes looking for her. Quite rightly, Holmes allows her to survive, while killing off Auto Plastics' dollmaker George Ransome – shocked into a dribbling

> **'Perhaps the Nestenes only invade planets that have developed plastic factories?'**

Illustration: Ben Willsher

No dummies: the Nestenes get Madame Tussauds involved in their villainous scheme.

stupor by the mere sight of an Auton – who's a victim from the outset.

The viewers of *Junior Points of View* (according to the information text) took some time to adjust to the new Doctor and his silly hair; the series was in colour, but millions watched it on black-and-white sets – so it seems fair to say that it was the entertainingly eccentric Autons and those luckless individuals they threatened with 'total destruction' that ultimately saved *Doctor Who*.

But hold on! Before anyone pipes up, "Well that's one up to *Spearhead from Space*. There can't be many stories that can claim to have saved the entire series!" it's worth contrasting it with the following year's *Terror of the Autons*. Obviously, these stories have much in common, but they're not the same. It would be unfair to say that *Spearhead* has shortcomings as such, but its sequel is an ambitious customer, and a much better example of Jon Pertwee's *Doctor Who*.

Terror of the Autons isn't as pretty as *Spearhead from Space*. Even with the sterling work that's been done to restore its colour, it's never going to be. In *Spearhead*, everything is shot on location. *Terror* goes out of its way to artificially matte backgrounds behind characters. Given the experimental nature of 'blue screen' at the time, most of it looks terrible. But we shouldn't get hung up on this. When they had really get it right, it looks great. The shrunken corpse of a radio telescope operator is far more convincing than the Action Man Auntie Vanessa in *Logopolis* ten years later. And the location work of *Spearhead* doesn't always serve it particularly well. UNIT's headquarters are in an echoey underground bunker, while an enthusiastically bandaged extra in a plastic raincoat flicks listlessly through a magazine at Ashbridge cottage hospital to try to sell the Duke of Orléan's stately home as a medical establishment. A fuzzy blur may creep around the edges of *Terror of the Autons*, but this would be the style of the series for the next four years. And it feels *right*.

Terror marks another relaunch of sorts, as the group surrounding the Doctor is consolidated and we're introduced – as we learn on countless occasions on this box set – to the 'Doctor's Moriarty'. The Master is a good match for the Autons – their self-styled commander-in-chief. If anyone can match them for off-the-wall hokum it's him. As soon as he sets foot on Earth, he's busy enlisting the help of a circus owner, a space scientist and the owner of a plastics factory (obviously), in his bid to invade the Earth and generally annoy the Doctor. With the Master to help them, the Autons broaden their horizons and employ everyday plastic objects to deadly effect. They can't help reverting to a one-track strategy, however, as no matter how creative they've become in their methods of attack, it always boils down to suffocation – something 2000s producer Phil Collinson baulks at on one of the special features. The killer demon doll in this story may have made kids scared of their teddies, but at least none of them would have been putting plastic bags over their heads (assuming, given all the warnings, that they're habitually prone to that kind of thing).

Facilitating an alien invasion, however, is not the priority. As many fans have speculated over the years, it seems that the Master doesn't intend to kill the Doctor... it's a game of cat and mouse that he'd miss if any of his over-elaborate traps ever actually paid off. Here it's taken to extremes, with one foiled plan after another... but what's particularly interesting is that by Episode Three it's put the Doctor in a really foul mood. The Third Doctor has plenty of moments when the charm slips and we see a more selfish and unflattering side, but this is something different. It's a great twist on the Doctor's crusade against evil that this time he's taking it personally. The Master is all the more interesting for being able to get under the Doctor's skin in this way.

Given his cartoon capers (I'm sure if he did the same thing in *Doctor Who* today, someone would have to point out that destroying the world with flowers is a bit camp) it's easy to overlook that he's a vicious killer. A lot of people pick the scene where McDermott, the head of production at the plastics factory, is smothered by an inflatable chair as a grisly favourite. But the most shocking kill is in Episode Four, when with little more than a snarl, the Master sends a random staff member at the research centre plummeting to his death. A cold-blooded killer who sets the Doctor on edge? Well judged, considering that the rest of that season would hinge on them trying to outwit each other.

Obviously, the Master went on to become even more popular than the Autons, and he certainly eclipses their role in this story (which, as we've established, is mainly serving as a choking hazard). I'm not saying *Terror of the Autons* is good simply because it gave us the Master; it's good because, with the possible exception of *The Mind of Evil* later that year, he's never been better – never as scheming, as resourceful or as cunning – in any other story. Outraged cries of dissent to the usual address, please.

Terror of the Autons feels far representative of the Third Doctor's era than *Spearhead from Space* ever will. By the time it was made, everything was coming together, and in the spirit of great *Doctor Who* stories from *The Romans* through to *The Lodger*, it's funny. In addition to the numerous examples of black humour (like when factory owner Farrel asks his receptionist Sylvia for McDermott's entitlement on termination of employment), the new team of the Doctor, the Brigadier, Benton, Yates and Jo are a joy to be with. Watch the Doctor squirm as he tries to sack the poor girl who only moments before he'd mistaken for "a ham-fisted bun vendor." Share in his outrage as he's sidelined from investigating a deadly attack by the news that Yates has been making cocoa with his Bunsen burner. Solid groundwork for what was to follow.

The vacuum-formed villainy and first-rate players of *Spearhead from Space* may have salvaged *Doctor Who*, but *Terror of the Autons* not only established an era of the programme that is remembered with much fondness, but showed how it should be done.

DVD Extras

Things could have been very different. Producer Derrick Sherwin left *Doctor Who* having only produced *The War Games* and *Spearhead from Space*. He's very personable on documentary *Down to Earth* – telling us how he rescued the production from strike action and found himself bunking up with Jon Pertwee – and given his energy and charm, it's tempting to wish he'd stayed on as producer longer. But his *Doctor-Who-does-Quatermass* remit is well served in Season Seven as a whole, and it seems very unlikely that the BBC would have let him continue to make the series on film once the studios at TV Centre were back in business.

We get an insight into what the BBC was like at the time on *Regenerations* – a look at the transition from black-and-white to colour. Having warmed to Sherwin on *Down to Earth* it's nice to hear that the Beeb bought him a colour telly.

With both stories on this release being so successful, it's no surprise that when the Doctor returned to TV six years back, his first challenge was to deal with another Auton attack. *Life on Earth* draws comparisons between *Doctor Who* in the early 1970s and its post-2005 episodes. Apparently, they didn't have as much money back in the day. As Pertwee's second producer Barry Letts explains, you would expect things to have changed in the last 40 years, but when he says they never had much time for the companion's back story, unlike today, he's definitely wide of the mark.

"Useless! The whole lot of you."

In *The Curse of Peladon*, a year or so after Jo Grant was introduced in *Terror of the Autons*, she announces that she's dolled up for a night on the town with Mike Yates. She ditches the dashing Captain as soon as you like, however, once King Peladon shows an interest. But I reckon the rot had set in a few weeks earlier when Mike had pulled rank on poor old Sergeant Benton and ate his cheese and crackers. That's not very nice, she said. So there you go – it's all there if you look for it.

The contributors on *The Doctor's Moriarty* spend a fair amount of time trying to decide whether the Master is the same as the Doctor, or the opposite, or both. Writer Joe Lidster insists that actor Anthony Ainley doesn't really crack the Master because he's not a mirror image of Peter Davison's Doctor – but I'm of a generation that grew up with Ainley's blacker-than-black rendition, and I'm not sure he deserves to be thought of as any less definitive than the others. Shockingly, I find myself siding with Christopher H Bidmead, who helped reintroduce the character in the 1980s and thinks the way to deal with such a pantomime villain is to destroy him utterly and then bring him back the following week, miraculously unscathed.

Plastic Fantastic, certainly lives up to its title, being an engaging attempt to understand why plastic makes for such a good monster. "If you look at the concept of the Uncanny or *Unheimliche* that emerged in the 1930s," says art critic Francesca Gavin, "anything that feels human but is inanimate is incredibly scary on a deep psychological level." Which puts my case for the Autons being opportunistic invaders with a fondness for dressing up to shame. Writer Robert Shearman, meanwhile, thinks that the clever thing about the Autons is that the people they target are essentially victims of their own bad taste. If Big Finish somehow manages to magic up an audio version of the lost Sixth Doctor Auton story *Yellow Fever*, Colin Baker should definitely leave his Crocs at home. **RICHARD ATKINSON**

[Gary Gillatt is on holiday]

Illustration: Ben Willsher

BBC
READ BY MATT SMITH & CLARE CORBETT
DOCTOR WHO
The Hounds of Artemis
An exclusive audio adventure written by James Goss

The Hounds of Artemis

AUDIO READING AudioGO

WRITTEN BY James Goss
FEATURING The Eleventh Doctor and Amy Pond
READ BY Matt Smith and Clare Corbett
RRP £9.25 (CD), £6.79 (download)

The legendary curse of Tutankhamen provides the inspiration for James Goss' latest audio story in which a well-heeled 1929 expedition excavates a long-lost Turkish tomb and uncovers an ancient evil that turns a number of its party into slavering werewolves – albeit oddly dressed ones, still in their finest suits and crinolines.

The Hounds of Artemis is designed to be as frightening as possible and is told over two time zones – Eleventh Doctor Matt Smith reads the 1929 side of the adventure while Clare Corbett, playing the granddaughter of one of the original archaeologists, reads Amy Pond's diary, that has somehow come into her possession and which she's hoping to offer to a museum.

"Something bad happens here – a lot of people die," broods the Doctor, and he's not wrong. The tomb's greatest treasure is a solid gold statue of Greek Goddess of the Moon Artemis and its discovery leads to death and destruction at every turn. Goss' story will find favour with those who like creepy old horror films – the sort with slightly whiskery, bumptious Brits who won't believe an ancient curse until it's got them round the throat.

Matt Smith is completely on the money as the Doctor and reader, and Clare Corbett does well with what is basically filling in for someone else's role. The whole idea of Pond's diary is a slightly odd one. It's not as if she's famed for writing her adventures down; and as the Grandfather of Corbett's character is one of the few to survive the original adventure, it would seem more appropriate if she was reading from a family heirloom, rather than something dropped in a scuffle.

On the whole though, *The Hounds of Artemis* is howlingly good. With a dusty crypt and a pack of werewolves baying at the Moon, it's a horror fan's dream – and one best played just before bedtime. **VANESSA BISHOP**

The Stones of Blood

TALKING BOOK AudioGO

WRITTEN BY David Fisher
READ BY Susan Engel and John Leeson
FEATURING The Fourth Doctor, romana and K9
RRP £13.25 (CD), £12.29 (download)

The Stones of Blood sees AudioGO's Talking Book range strike out in a different direction. This is not just a reading of a classic Target novel, but instead an entirely new adaptation, written especially for audio by the TV story's original author, David Fisher.

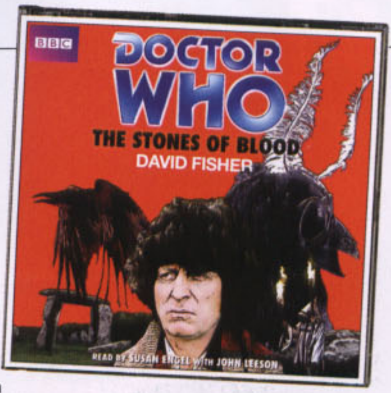
The Stones of Blood sees the Fourth Doctor, Romana and K9 halfway through their search for the six segments to the Key to Time. Convinced the third segment lies somewhere in the vicinity of an ancient stone circle in present day England, the Doctor uncovers a Druid sect in the thrall of Druid Goddess the Cailleach. In truth, she's Cessair of Diplos, an escaped alien criminal hiding on Earth with three servant Ogri – megalithic monsters that feed on blood to survive.

Fisher's own sleeve-notes indicate how much he enjoyed writing the original scripts for the story, so it's perhaps not too much of a surprise that he leaves most of its core plot unchanged. Where this new version scores, however, is in its new layers of detail and back-story.

Chapter One opens four thousand years ago with a Shaman's encounter with the escaped alien villainess and reveals how that encounter led to the construction of the stone circle and its use for slaughter and human sacrifice. It's a kind of pre-history sequence that recalls the start of Malcolm Hulke's *The Cave Monsters* novelisation – a fascinating glimpse into the past that lends the story a new epic quality and a fresh sense of scale.

Fisher does the same for the local Manor (its dates of construction and the colourful history of its owners), the Ogri home planet (how they live and survive there) and the background of two campers murdered by the Ogri. Even Romana gets a back-story of sorts when, confused about the Doctor's enthusiasm for the wet English countryside, she thinks about her indoor life on Gallifrey.

If there's a problem with this re-telling, however, it would be that Fisher's happiness with the original story's production has meant he hasn't changed enough. *The Stones of Blood* changes location halfway through to a spaceship suspended in Hyperspace above the stone circle, where the Doctor releases two justice machines called the Megara, who were originally there to try the escaped criminal. Fisher sticks with the rather featureless spaceship of the TV story, although he does change is the appearance of the Megara, swapping the series of flashing lights seen in the programme for his original idea of floating, talking spheres.



The story is read by Susan Engel, who played archaeologist Vivian Fay in the 1978 TV serial, with John Leeson chipping in as the voice of K9. Engel does a stoic job, with a haughty (Pertwee-esque?) interpretation of the Doctor. Music and sound design embrace the story's early gothic trappings. I doubt this much squawking and flapping's been heard since Hitchcock's *The Birds*. **VANESSA BISHOP**

> **'The talking book scores over the TV version in its new layers of detail and back story...'**

Thin Ice

AUDIO DRAMA Big Finish

WRITTEN BY Marc Platt
STARRING Sylvester McCoy (the Seventh Doctor) and Sophie Aldred (Ace)
ALSO STARRING Beth Chalmers, John Albasiny, Ricky Groves, Nicholas Briggs
RRP £14.99 (CD), £12.99 (download)

Moscow, 1967. The Cold War is at its height: but there's another Cold War running – one between the red and the blue planets. The ancient relics of a Martian War Lord have fallen into Soviet hands, threatening to destabilise the fragile peace on Earth. And into this febrile situation step the Seventh Doctor and Ace. The Doctor has a plan. But, as usual, he hasn't bothered to share it with Ace. The problem is, only Ace can resolve the situation before it escalates into interplanetary war.

DOCTOR WHO
THELOSTSTORIES
FOUND AT LAST...
SYLVESTER McCOY & SOPHIE ALDRED IN
THIN ICE
BY MARC PLATT
FULL CAST AUDIO DRAMA

This latest series of *Lost Stories* is, in some regards, the most familiar of all: **DWM** once devoted a whole issue to what might have been if *Doctor Who* had continued into the 1990s, and the DVD of *Survival* included a wistful overview of what would have been Sylvester McCoy and Sophie Aldred's final year. *Thin Ice* – under the title *Ice Time* – was rumoured to feature Ice Warrior biker gangs, a suit of armour in a museum, and a battle across 'swinging' London with Ace being assessed for acceptance into the Prydonian Academy.

Based on period-set TV stories such as *Remembrance of the Daleks* and *Delta and the Bannermen*, this sounded like a winner. It's pleasing that in the adaptation for audio the spirit of the story has been retained, although the *Spy Who Came In from the Cold* setting is an unexpectedly clever addition. Much of the opening episode is positioned as atmospheric thriller, cold breath frosting in the dark Russian air, and the KGB slowly driving by deserted streets, while the second features an adventurous heist straight out of a Bond movie. It's not really until the latter half of the play that the Ice Warriors make their not-insubstantial presence felt.

Ah, the Ice Warriors. They were the only 'big name' monsters not to return on producer John Nathan-Turner's watch: not even a solitary, flea-bitten hulk wandering the Welsh hillsides in *The Five Doctors*. And with Russell T Davies regretting he never got the chance to revive them, it feels like they're eternal also-rans, never quite making it except in these unfinished adventures. In the Sixth Doctor *Lost Story Mission to Magnus* they were treated pretty much as scaly, green muscle. Here, the nobility and tradition of the race is emphasised, particularly in the character of Hhessh, although once the War Lord Sezhyr is resurrected their brutal thuggishness shows through.

The other strand of the story, Ace's assessment by a Time Lord tribunal, is handled well. In truth, though she's continued to appear in countless novels and audios since the show's cancellation in 1989, Ace's story was coming to a natural end. Her story pretty much inverts writer Marc Platt's treatment of the Ice Warriors: from thug to Lord. The Doctor's hand-wringing sounds a bit hollow given he's put Ace through many more dangerous and unpleasant tests before, although the implication here is that they were preparation for this. But as usual, Ace is the wild card, and listeners who think they already know it all can be prepared for a few surprises.

And that's true of *Thin Ice* as a whole: oddly familiar, but still keeping enough up its sleeve to confound expectations. This is a great start to 'Season 27'. **MATT MICHAEL**

Hunter's Moon

HARDBACK NOVEL BBC BOOKS
WRITTEN BY Paul Finch
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

DOCTOR WHO
HUNTER'S MOON
Paul Finch

There's something primal about the hunt: it's one of our oldest stories, and this is far from the first time it's cropped up in *Doctor Who*. But it's rarely been done as well as here. In the same way the TV series manages to make unlikely connections across time and space, writer Paul Finch opens the book with ex-police officer Harry Mossop and his dysfunctional family being abducted by cyborgs and taken to the titular moon Gorgoror. On Gorgoror, if human beings manage to avoid being consumed by the vicious fauna, they're almost certainly going to be gunned down by wealthy alien businessmen who pay top dollar to the mobster Krauzzen to chase down the most dangerous game.

Meanwhile, the Doctor's offhand decision to visit an old friend doesn't exactly turn out as planned when Rory loses first the TARDIS, then himself and Amy in an ill-advised macho gamble with one of Krauzzen's mob. With his Ship and his companions gone, the Doctor has to pose as one of the hunters and infiltrate Gorgoror. With surprisingly nasty consequences.

In contrast to the ghostly atmosphere of the other two books in this batch, *Hunter's Moon* has much more in common with *Total Recall* or *Beyond Thunderdome* – right down to the unique fashions Amy finds herself modelling after her capture. This is a grimy, gutsy book. The villains are genuinely horrible – philanderers and murders to a man – and include in their number Zarbotan, whose dead face and psychopathic behaviour put him in the ranks of the Doctor's vilest enemies. There's much violence as well: some of it fairly stomach-churning: *Doctor Who* for the video nasty generation. And by pitting the Doctor and his companions against such a remorseless bunch it highlights our heroes' brilliance all the better.

Because for all that it is a dark book, this never slips into the trap of becoming worse than the material it riffs on. Harry starts the book in a bad place, as does his alien counterpart, the Doctor's old acquaintance police chief Kobal Zalu. However, through their experiences, and their interactions with the Doctor and his companions, both Harry and Zalu emerge changed for the better.

Despite posing as a vicious killer, the Doctor never stoops to his enemies' methods: he won't carry a proper gun, and his louche lothario act, complete with rakish snarl as he 'remembers' his past conquests, is ridiculous. Rory is amazing: more amazing than he realises as he saves the hunted from certain death. And Amy, though written slightly more generically, gets to be sultry, clever and wonderful.

On top of all that, it's fun to spot some of the references to old stories, including the surprise appearance of a monster believed extinct since 1974. There is so much to enjoy about this punchy, pacy novel. It's a compelling page-turner, and very highly recommended. Hunt it down at once! **MATT MICHAEL**

Dead of Winter

HARDBACK NOVEL BBC BOOKS
WRITTEN BY James Goss
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

DOCTOR WHO
DEAD OF WINTER
James Goss

There's something nasty in the water – that much is obvious even though the Doctor, Amy and Rory are suffering from a nasty bout of amnesia following a TARDIS crash. Something very unpleasant is lurking in the sea: each day, Dr Bloom wheels the patients down from their convalescence home to the beach, and each day something emerges to feed. But that's not the only strange thing about Dr Bloom's house: there's the strange young girl, the affable Russian prince and his glowering assistant, and the mute woman who sits and calculates advanced mathematical formulae. There hasn't been such an odd bunch of bedfellows since *Big Brother* ended. And, as always, once the Doctor arrives things get odder still.

Dead of Winter is big on atmosphere. Writer James Goss drenches the book with descriptions of creeping mist, strange lights in the sea, the wet slap of footsteps from the beach. The pages almost feel soggy in your hands. And all this helps to create a sense of place, of isolation, and of the ever-present danger wearing down the cliffs and drowning your screams. As a past Doctor once said, water always wins. And this creepy atmosphere is perfectly appropriate, because Dr Bloom's patients are the walking dead, drowning in their own infected lungs, gradually worn away by the tuberculosis that is consuming them. Make no mistake: this book is grim.

But that atmosphere only goes so far. This isn't just a mood piece. The first few chapters deliberately build the tension, but then on about page 100 there's a killer twist and suddenly the novel kicks into a higher gear. The second half is relentless, as the truth of the hungry sea is revealed. Revelation becomes the purpose of this part, as carefully-constructed lies are demolished and each character gives up their secrets.

That includes the Doctor, Amy and Rory. Mr and Mrs Pond's relationship is at the heart of this book: most importantly, Rory's inferiority complex around the Doctor which threatens to sour his marriage. And it's an interesting coincidence that here, just as on TV, the mouth-to-mouth resuscitation of one of the leads says something significant. Rory here is the lovable everyman, the most normal of all the Doctor's companions despite his unfortunate habit of dying. In contrast the Doctor is more exotic and strange, all elbows and knees and as fascinating to watch as Buster Keaton. But he's also dangerous and unknowable. No wonder Amy loves him. No wonder she's wary of him.

Amy comes across well – the book is written as a series of diary entries and letters and the glimpse into Amy's inner dialogue is illuminating, tending to soften her. The supporting characters – critically – all ring true, and the villain's motivation and persona is frighteningly real.

Because of this, *Dead of Winter* is a hit, strong on atmosphere, characterisation and plot. Building in momentum right up to its complex and bittersweet climax, this is a novel to be cherished. **MATT MICHAEL**

The Way Through the Woods

HARDBACK NOVEL BBC BOOKS
WRITTEN BY Una McCormack
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

DOCTOR WHO
THE WAY THROUGH THE WOODS
Una McCormack

The opening of this novel is one of the creepiest ever: a young babysitter misses her last bus home, so decides to take a short cut past the lonely Swallow Woods, a spot that the locals in Foxton have avoided since antiquity – for good reason, because every 50 years, people go missing in Swallow Woods, never to be seen again. And unfortunately for young Vicky Caine, those 50 years are up.

It's a deeply disturbing start, instantly gripping like a Stephen King story, and horribly reminiscent of those sad appeals by the families of missing young people. Unfortunately, the novel never quite lives up to this brilliant opening, and the horrific overtones quickly recede into something more like *A Midsummer Night's Dream* where fantasy and fairytale rules apply inside the forest, and by contrast the real world feels a drab place.

Writer Una McCormack gets those real world details right: the grim procedure of the police investigation into the missing youths rings true, as does the greedy media response. The way that the magic of the woods seeps into our world is effectively revealed through some neat and subtle timey-wimey touches, as Amy tries to convince local reporter Jess that she will be the next to go missing, and this has something to do with the future fate of Foxton.

And while Amy is working in the present day, Rory's been dropped off in 1917 to understand the fate of some of the previous victims of the woods. 1917 is brought to life vividly through the character of Emily Bostock, who seems rather forward for an Edwardian, but whose back story justifies her capriciousness. Her charming flirtation with Rory, which hides a deeper sense of loss, acts as a kind of mirror to the story of Reyn, the alien who's caused all of this in the first place. The distant but inescapable shadow of war hangs over both of them.

Ultimately, *The Way through the Woods* is a love story, or a series of love stories, and therefore the fairytale tone feels apt. Rory and Amy's own love story plays in the background, and there is an ongoing theme that Rory feels deeply insecure about his marriage. Describing himself at one point as a "figure of fun", Rory doesn't yet realise he's a hero. And that makes him even more of one.

Meanwhile, the Doctor does surprisingly little – confined to a police cell for the majority of the book, he's far less active than usual which leaves Amy to take the lead, brilliantly resorting to desperate measures to try to save the day.

The Way through the Woods has a sureness of tone which isn't quite matched by ingenuity of plot or pace of storytelling. The real problem of Swallows Wood is dealt with by the written equivalent of a mumbled explanation, and there is rather too much wandering about in the forest. But all's well that ends well, and this is charming, if not always convincing in its details. **MATT MICHAEL**

The Gunfighters & The Awakening

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WRITTEN BY Donald Cotton; Eric Pringle
DIRECTED BY Rex Tucker; Michael Owen Morris
FIRST BROADCAST 30 April – 21 May 1966; 19-20 January 1984
RRP £30.63

RELEASED 20 JUNE

The somewhat oddly-titled *Earth Story* DVD box set unites two stories set on a planet occasionally visited in *Doctor Who*: Earth. 1966's Wild West First Doctor romp *The Gunfighters* is joined by 1984's spooky Fifth Doctor two-parter *The Awakening*. Both adventures have been newly-restored and look better than ever – and, of course, there are plenty of extras on offer, too.

Accompanying *The Gunfighters* is *End of the Line?*, a documentary covering pretty much everything that happened behind the scenes during *Doctor Who*'s third year, as the documentary's writer, Jonathan Morris, explains. "It starts with John Wiles and Donald Tosh joining the show as producer and story editor, and emphasises the different approach they took to the previous team."

"I always wanted to do this piece," admits producer Ed Stradling, "and it also had the advantage over a making-of in that it meant there would be no duplication between the main feature and the commentary, meaning hopefully people will be able to enjoy both."

DOCTOR WHO
EARTH STORY
THE GUNFIGHTERS • THE AWAKENING

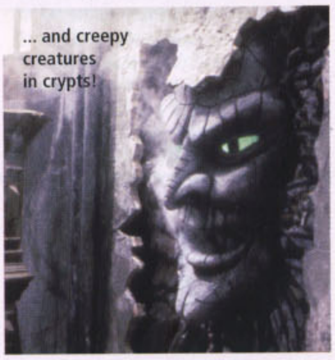
The Awakening, on the other hand, gets the traditional making-of treatment with *Return to Little Hodcombe*, a documentary which revisits some of the story's locations. "I love *Doctor Who* in all the many forms it takes, but I always love it that little bit more when it scampers out of the cramped TV studios and out into the glorious sunshine," says producer Chris Chapman. "*Doctor Who* on location, particularly a location that doesn't feature the standard BBC quarry, is a wonderful thing, and the same is true of these making-of documentaries. We don't mind toiling away in the dark of the studio, but things are always more interesting when you pop your head outdoors.

"So when I was asked to put together the documentary for *The Awakening*, going out on location was a very easy decision! Little Hodcombe is one of those beautiful little made-up villages that no good Doctor should be without. This example was actually bits and bobs of three Dorset villages: Shapwick, Tarrant Monkton, and Martin. Shapwick hosts the majority of the story's iconic spots – the church, the barns and the country house – and so that's where we rolled up with director Michael Owen Morris, script editor Eric Saward and actors Keith Jayne and Janet Fielding in tow."

The villagers of Shapwick put in an appearance, too. "Many of the residents who observed the filming back in 1983 are still living in the same houses now," Chris explains, "and they all seemed very happy to wade in with their memories! And one final blessing was a chap called David Ryan. David had come over from America in 1983 to shadow the *Doctor Who* production team during *The Awakening*'s production, and photographed *everything*. David's many photographs are appearing here for the first time, and give a fresh insight into what went into this particular story."

Along with further instalments in the *Tomorrow's Times* and *Now and Then* series, *Earth Story* is another extras-packed addition to the *Doctor Who* DVD range. **DAN TOSTEVIN**

BUY IT BECAUSE: Every fan should sing along to *The Ballad of the Last Chance Saloon* at least once.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THE AWAKENING

- Commentary with director Michael Owen Morris and script editor Eric Saward
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DONALD TOSH
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- ***Ghost Light*** by Marc Platt [Seventh Doctor and Ace] AudioGO £13.25

DOCTOR WHO
GHOST LIGHT

MONDAY 20

DVD

- ***Earth Story*** box set containing ***The Gunfighters*** by Donald Cotton [First Doctor, Steven and Dodo] and ***The Awakening*** by Eric Pringle [Fifth Doctor, Tegan and Turlough] 2|entertain £30.63 See above

THURSDAY 23

BOOKS - NOVELS

- ***Borrowed Time*** by Naomi Alderman [Eleventh Doctor, Amy, Rory] BBC Books £6.99 See page 78
- ***Paradox Lost*** by George Mann [Eleventh Doctor, Amy, Rory] BBC Books £6.99 See page 78
- ***Touched by an Angel*** [Eleventh Doctor, Amy, Rory] by Jonathan Morris BBC Books £6.99 See page 78

THURSDAY 30

MAGAZINE

- **DWM 436** Panini £4.99

CDs - AUDIO DRAMAS

- ***Jago and Litefoot Series Three*** box set containing *Dead Men's Tales* by Justin Richards, *The Man at the End of the Garden* by Matthew Sweet, *Swan Song* by John Dorney and *Chronoclasm* by Andy Lane [Jago, Litefoot and Leela] Big Finish £35.00 See page 64
- ***Rat Trap*** by Tony Lee [Fifth Doctor, Tegan,

Rat Trap

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Peter Davison in
RAT TRAP
by Tony Lee
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish

WRITTEN BY Tony Lee
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough), Sarah Sutton (Nyssa)
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 JUNE

WHAT'S IT ABOUT?

1983: The long-defunct Cadogan Tunnels – once a secret wartime facility and later, so rumour has it, the site of an experimental laboratory with a nasty sideline in vivisection. But there's no way out of the tunnels, as the Doctor, Nyssa, Tegan and Turlough discover. It's a rat trap – and they've all been caught!

The Fifth Doctor's latest trilogy concludes this month in *Rat Trap*, the audio début of *Doctor Who* comic writer Tony Lee. And it's probably fair to say that *Rat Trap*'s premise is an unusual one. We'll let producer David Richardson explain. "Well, *Rat Trap* is set in the 1980s, and it's about some genetic experiments that have created a race of super-intelligent rats, and that they are now undertaking experiments on humans," he says, matter-of-factly.

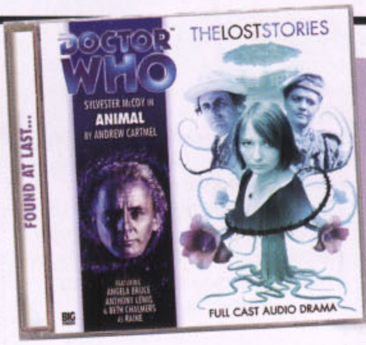
Even stranger is the fact that the 'super-intelligent rats' weren't the most unusual aspect of the script for its director, Ken Bentley. "The thing about *Rat Trap* is that it's a lovely self-contained story, which takes place in some tunnels beneath an old castle somewhere in England, and that in itself is quite unusual," he explains. "It's rare to be presented with a story which takes place all in one location – we're usually bouncing around here, there, and everywhere – and I think *Rat Trap* has a wonderful atmosphere because of that, because it only takes place in these tunnels."

So what's going on in these tunnels? "Well, everybody expects them to be abandoned," grins Ken, "but obviously we find out over the course of the story that they're not, and they've been taken over by these rats which, having been experimented on, have turned into mutant zombie rats from hell that are bent on revenge! The cast did a superb job of realising these creatures with absolute truth and conviction. It would've been all-too-easy to poke fun at this one, but it would have died on its arse if we had. We've tried to make the villain as frightening as possible. The sort of creature that would have had our eight-year-old selves scurrying for cover!"

That sounds quite heavy. Is there any lightness in *Rat Trap*? "I'm aiming for 'claustrophobic chiller'," Ken explains. "It's all about confinement and wartime political shenanigans. It's a tragedy too, so it wouldn't be right to treat it with levity. But all tragedy has a little comedy, as does all comedy a little tragedy." **DAN TOSTEVIN**

BUY IT BECAUSE: it's clever and atmospheric and it's got mutant rats in it – what's not to love?!

Animal



AUDIO DRAMA Big Finish

WRITTEN BY Andrew Cartmel
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Beth Chalmers (Raine), Angela Bruce (Bambera)
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 JUNE

WHAT'S IT ABOUT?

Margrave University in 2001, and Raine Creevy is enjoying her first trip into the future. But what are the alien creatures imprisoned in the science labs? With enemies on all sides, the Doctor teams up Brigadier Bambera and the forces of UNIT in a battle for the future of the whole world...

This month *The Lost Stories* presents us with the Seventh Doctor's latest companion's first proper adventure in time and space.

"*Animal* tells the story of Raine's first journey with the Doctor," series producer David Richardson confirms. "The TARDIS arrives in England, where an experimental programme is underway at a university – one which involves UNIT."

"This is a particularly dangerous adventure for Raine," explains writer and script editor Andrew Cartmel. "It's set in the near future, and she discovers what's happened to her father, which is quite tragic for her, and quite upsetting. That's where time travel can really screw your head up – when you travel to an era that tells you things you don't want to know."

"*Animal* is a guns-blazing UNIT story with aliens and monsters," David reveals. "Three races of aliens, in fact! The first one that we meet is a race of plant-like, tree-like aliens that devour humans, and they're under close scrutiny at the university."

The return of UNIT allows for the return of a familiar face. "Yes, we've got Angela Bruce back for a second story as Brigadier Winifred Bambera," David grins. Brigadier Bambera – or 'the Brigadette', as she was nicknamed off-screen – appeared in Ban Aaronovitch's 1989 story *Battlefield*, and returns here because "there was always going to be a UNIT officer in the story, and it just seemed nice to bring her back."

Was it strange for Angela to return after two decades to a role she'd only played once? "No, not at all, she was brilliant!" counters David. "She's seen Sylvester at conventions since then, so it was a big reunion. The fact that actors can reprise a role after so long is actually one of the brilliant things about *Doctor Who*." **DAN TOSTEVIN**

BUY IT BECAUSE: It featues the long-overdue return of a popular supporting character.

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Peter Purves narrates
THE COLD EQUATIONS
by Simon Guerrier
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

The Cold Equations

AUDIO READING Big Finish

WRITTEN BY Simon Guerrier
PERFORMED BY Peter Purves
FEATURING The First Doctor, Steven, Oliver
RRP £8.99 (CD), £7.99 (download)

RELEASED 30 JUNE

The latest in *The Companion Chronicles* series is the second of three to feature the mysterious Oliver Harper, as writer Simon Guerrier explains: "Steven and Oliver and the Doctor find themselves on a space station above a planet whose orbit is cluttered with litter and rubbish, and there are aliens mining this clutter but plotting a very careful course through it. Any slight adjustment to the mass and movement of their space station will cause a chain reaction of explosions – so the Doctor and the TARDIS have already put everyone in danger just by *arriving*!"

Although Oliver's story definitely drives the trilogy, and the secret of why he's running from the police is finally revealed in *The Cold Equations*, there's a strong arc throughout all three adventures for Steven, too. "What actually becomes the theme for these stories is the idea that Steven is on borrowed time," reveals Simon. "He's seen so many of the Doctor's companions die that he knows the odds are against him – and sooner or later he's not going to get out of it alive..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's the second instalment an engrossing trilogy.

WHAT'S IT ABOUT?

In the remnant of a shattered satellite, far above the ruined planet Earth, Steven and Harper are dying. As time runs out, they face their pasts – and a long-kept secret is revealed...

Turlough, Nyssa]
Big Finish £14.99
See page 77

■ ***The Lost Stories: Animal*** by Andrew Cartmel [Seventh Doctor, Ace and Raine]
Big Finish £14.99
See page 77

CDs - AUDIO READINGS

■ ***The Companion Chronicles: The Cold Equations*** [First Doctor, Steven and Oliver]
Big Finish £8.99
See page 77

JULY

THURSDAY 7

BOOKS

■ ***Doctor Who and the Daleks*** by David Whitaker [First Doctor, Ian, Barbara and Susan]
BBC Books £4.99

■ ***Doctor Who and the Crusaders*** by David Whitaker [First Doctor, Ian, Barbara and Vicki]
BBC Books £4.99

■ ***Doctor Who and the Cybermen*** by Gerry Davis [Second Doctor, Ben, Polly and Jamie] BBC Books £4.99

■ ***Doctor Who and the Abominable Snowmen*** by Terrance Dicks [Second Doctor, Jamie, Victoria] BBC Books £4.99

■ ***Doctor Who and the Auton Invasion*** by Terrance Dicks [Third Doctor, Liz, the Brigadier]
BBC Books £4.99

■ ***Doctor Who and the Cave Monsters*** by Malcolm Hulke [Third Doctor, Liz, the Brigadier]
BBC Books £4.99

CD - AUDIO READING

■ ***Eye of the Jungle*** by Darren Jones [Eleventh Doctor, Amy and Rory. Reader TBA]
AudioGO
£9.25

■ ***Daleks: The Chase*** by John Peel [First Doctor, Ian, Barbara, Vicki, Steven]
AudioGO
£13.25

BBC
DOCTOR WHO
SERIES 6: PART 1

MONDAY 11

DVD/Blu-ray

■ ***Series 6: Part 1*** [Eleventh Doctor, Amy and Rory. Contains ***The Impossible Astronaut/ Day of the Moon*** by Steven Moffat, ***The Curse of the Black Spot*** by Steve Thompson, ***The Doctor's Wife*** by Neil Gaiman, ***The Rebel Flesh/The Almost People*** by Matthew Graham and ***A Good Man Goes to War*** by Steven Moffat]
2|entertain £25.52/£30.63

COMING SOON...

Paradox Lost

HARDBACK NOVEL BBC BOOKS

WRITTEN BY George Mann
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

RELEASED 23 JUNE

This may be George Mann's first *Doctor Who* novel, but he's by no means a newcomer to the Doctor's world. He's written audio adventures for Big Finish, and boasts "a complete set of DVDs and shelves bulging with novels and audios."

He and the book range's series consultant, Justin Richards, had been circling each other for a while, Mann reveals. "I'd been keen to pitch a *Doctor Who* novel, and he was aware of my work and wasn't sure how to reach me. It was a mutual friend who finally put us together when she bumped into Justin at a party. One thing led to another and soon enough I was talking to Justin about ideas for a *Doctor Who* book.

"I really wanted to write a story that felt like it was part of the show; that felt like it was an adventure that could have happened on screen, with the same sort of tone, style and humour."

Doctor Who, says Mann, is freeing. "A large part of that is to do with time travel and the way in which it allows you to play with the structure of your narrative. Steven Moffat's *Doctor Who* makes great use of time travel as part of the structure of the show. It underpins everything, all the major story arcs of the series. Not only is the TARDIS a great tool for the storyteller to get the characters to any time or place in the universe, it also allows you to tell your stories backwards, or sideways, or from different perspectives than you can with a traditional, linear novel. I wanted write a story that made use of this extra dimension, while still delivering in the monster stakes, too!"

> **"The TARDIS allows you to tell stories from other perspectives than in a traditional novel..."**

DOCTOR WHO
PARADOX LOST
George Mann
THE KEY TO THE FUTURE LIES IN THE PAST...

WHAT'S IT ABOUT?

London 2789: the remains of an ancient android are dredged from the river Thames. When reactivated it has a warning that can only be delivered to a man named 'the Doctor'. The Doctor and his friends must solve a mystery that has spanned over a thousand years...

In *Paradox Lost*, Mann plays with the consequences of the Doctor's travelling through time. "I like the notion that the Doctor and his companions don't always just land in the thick of things and roll up their sleeves – sometimes that approach has consequences and they end up having to put it right..."
DAN TOSTEVIN

BUY IT BECAUSE: It's an epic adventure set in more than one time zone.

Borrowed Time

HARDBACK NOVEL BBC BOOKS

WRITTEN BY Naomi A Alderman
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

RELEASED 23 JUNE

A *Doctor Who* novel might seem like an unusual step for Naomi Alderman, whose career so far has been in mainstream original fiction. "I joke that I just did the award-winning literary novels in order to try to parlay them into writing for *Doctor Who*," she says, "and that's not *exactly* true, but it is a *little* bit true. When I was 15 years old I started trying to write short stories and send them off to magazines, and the very first rejection letter I ever got was from **DWM**. I'd written a story about Tegan having nightmares about the Mara and going to the airline's doctor, who turned out to be Harry. There is a way of looking at my life in which you could say that all I really ever wanted was to write *Doctor Who* and everything else has been a strange detour!

"You have characters who your readers will already be familiar with, many basic props and backstory that they'll know. So you can just dive into telling your story. Also, no-one will expect me to, for example, develop Rory and Amy's relationship: that's just a given. It can be just a cool adventure, without having to address continuing character development. It's a great space for telling an awesome adventure or speculative story."

The idea for *Borrowed Time* came first; the realisation that it could be a *Doctor Who* story followed later. "I was thinking about credit cards and how evil they are. How you're borrowing from yourself when you borrow money from them – borrowing from hours your future self will have to spend working. I thought if credit card companies could lend people actual time, they probably would. And there it was. Mr Symington and Mr Blenkinsop turned up in my head at exactly that moment."

Although the world of *Doctor Who* was a perfect fit for Alderman, she had to adjust for the world of *Doctor Who* novels. "As a literary novelist, I usually take three years or so to write a novel," she explains. "For this one, I had three months! Which was frankly terrifying, but also when I got into it really exhilarating. People who've read my other work might find that the attention to the quality of each sentence isn't there – it was all about plot and I wasn't able to do my usual careful crafting. But also I think literary writing can leave you a bit clogged up... this felt incredibly liberating, and such fun!" **DAN TOSTEVIN**

WHAT'S IT ABOUT?

Time is the business of Mr Symington and Mr Blenkinsop's bank. They'll lend you some – at a very reasonable rate of interest. The Doctor, Amy and Rory go undercover – but they have to move fast to stop Symington and Blenkinsop before they cash in their investments...

DOCTOR WHO
BORROWED TIME
Naomi A. Alderman
WHATEVER YOU BORROW MUST BE REPAID...

BUY IT BECAUSE: It's the début *Doctor Who* book from an award-winning novelist.

Touched by an Angel

HARDBACK NOVEL BBC BOOKS

WRITTEN BY Jonathan Morris
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

RELEASED 23 JUNE

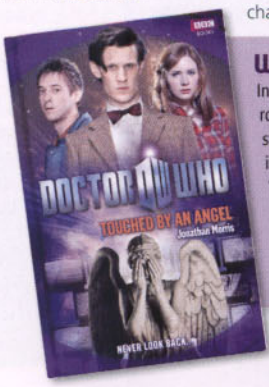
Jonathan Morris' name is everywhere in *Doctor Who* at the moment. As well as *Touched by an Angel* – his long-overdue return to the *Doctor Who* novel line – he regularly contributes scripts to Big Finish's audio stories, and is **DWM**'s resident comic strip writer. With so much output, is there any danger that he's running out of *Doctor Who* stories to tell?

"If there is a danger, I am blissfully oblivious to it," he laughs. "I'd say, if anything, that the reverse is true; the more writing you do, the stronger the muscles become. I find the only thing that gets you 'stuck' as a writer is having too many choices; editors are usually very helpful in narrowing down the options."

The book features the Weeping Angels, but they weren't part of Morris' original plans. "When I was asked if I'd like to do the book, I sent in half a dozen different ideas for stories," he recalls, "one of which became the first couple of chapters, and another one of which makes up the rest of the book. Neither of these featured the Weeping Angels; you always work on the assumption that you're being asked for a story with no returning monsters. But as the monsters in my second idea were hatching a Weeping Angel-esque plot about someone being sent back through time, Justin Richards suggested that they should be the Weeping Angels and got the necessary approval from the people who approve things."

Was Morris daunted by getting the chance to write for such a popular monster? "More thrilled than daunted," he smiles. "Partly because they're great monsters, extremely scary and with lots of potential, and partly because hopefully it'll mean a few more people will buy the book! The only difficulty with writing them in prose is that they never move. Normally you would tell a story through the characters' actions, but the Weeping Angels are always standing perfectly still."

Behaviour-wise, these Angels are like those in *Blink* (2010), "but they're a bit more organised, and a bit more sadistic. The Weeping Angels in *Blink* feed on 'potential energy' of their victims when they send them back in time; in *Touched by an Angel*, they feed on the paradoxical consequences of people being sent back in time..."
DAN TOSTEVIN



WHAT'S IT ABOUT?

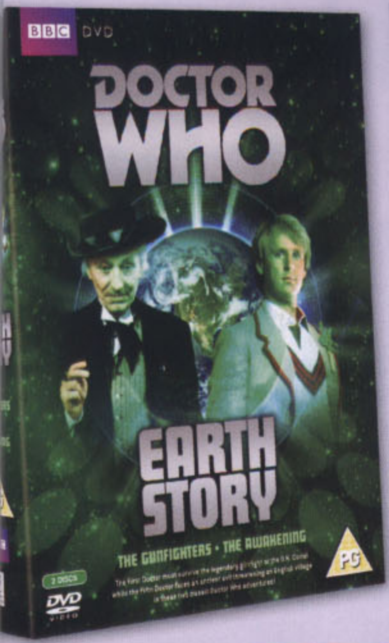
In 2003, Rebecca Whitaker died in a road accident. Eight years later, her still-grieving husband is given a set of instructions with a simple message: 'You can save her.' Meanwhile, it's up to the Doctor, Amy and Rory to save the whole world. Because this time the Weeping Angels are using history itself as a weapon...

BUY IT BECAUSE: It features the Weeping Angels as you've never seen them before!

WIN!

Enter this month's amazing competitions for the chance to win the very latest *Doctor Who* books, CDs and DVDs!

COWBOYS & CHURCHES on DVD!



The latest DVD box set from 2|entertain is *Earth Story*, which contains the 1966 First Doctor, Steven and Dodo adventure *The Gunfighters* and the 1984 Fifth Doctor, Tegan and Turlough story *The Awakening*. Both stories have been newly restored and are packed with extras, including cast commentaries, documentaries and photo galleries! The set is released on 20 June, RRP £30.63, and we've **FIVE** copies to give away! Just tell us the correct answer to this:

What connects *The Gunfighters* and *The Awakening?*

- A They feature the same monsters
- B They're consecutive stories
- C Er, well, they're both set on Earth

Call **09011 542 221** and leave your details to enter, or by post to the address below, putting this Time Lord observation at the start: "WE HAVE NOTED YOUR PARTICULAR INTEREST IN THE PLANET EARTH..."

LEELA AND LITEFOOT on CD!

Those intrepid investigators of infernal incidents are back! Henry Gordon Jago and George Litefoot, who have been close chums since 1977's *The Talons of Weng-Chiang*, return for their third series of astonishing adventures – and this time they're joined by Leela! Christopher Benjamin, Trevor Baxter and Louise Jameson star in these four, brand new, full cast audio adventures, which are available from Big Finish as a CD box set for £35.00, or to download from *www.bigfinish.com*. We've **FIVE** sets to give away, to readers who can tell us what one half of the Victorian dynamic duo does for a living:

In which profession is George Litefoot employed?

- A He's a prison psychiatrist
- B He's a police pathologist
- C He's a private proctologist

CHRISTOPHER BENJAMIN • TREVOR BAXTER • LOUISE JAMESON
DOCTOR WHO
JAGO & LITEFOOT
SERIES THREE

Phone **09011 542 222** and leave your details, or you can post your entry to the address below, putting Litefoot's advice to his friend at the beginning of your entry: "BACKS TO THE WALL, HENRY!"

WEEPING ANGELS AND PARADOX BOOKS!

Three *Doctor Who* novels are published by BBC Books on 23 June – *Paradox Lost* by George Mann, *Touched by an Angel* by Jonathan Morris and *Borrowed Time* by Naomi A Alderman, RRP £6.99 each. All feature the Eleventh Doctor, Amy and Rory in brand new adventures in space and time.

In *Paradox Lost*, our heroes must solve a mystery that has spanned over a thousand years. If they fail, the alien Squall will devour the world...

Meanwhile, in *Borrowed Time*, the Doctor, Amy and Rory go undercover at a very peculiar bank, run by the mysterious partners Symington and Blenkinsop – a bank that is the business of lending time...

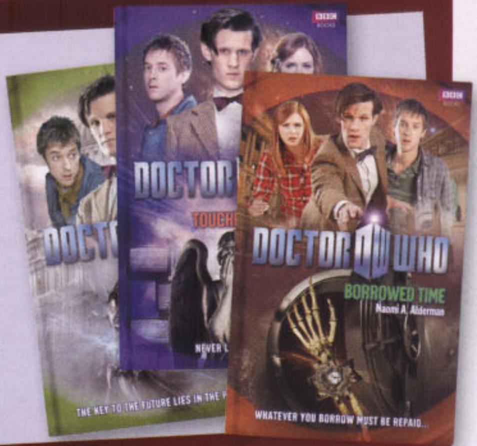
And in *Touched by an Angel*, it's up to the TARDIS team to save the whole world from the Weeping Angels, who are using history itself as a weapon!

We've **FIVE** sets of all three, thrilling books to give to readers – just answer this yummy question:

Which food combination does the Eleventh Doctor *really* love?

- A Baked beans and apples
- B Fish fingers and custard
- C Jammie Dodgers and bacon

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, beginning with the Doctor's enthusiastic comment: "NOW YOU'RE TALKING!"


DOCTOR WHO
DOCTOR WHO
DOCTOR WHO
BORROWED TIME
Naomi A. Alderman
THE KEY TO THE FUTURE LIES IN THE
WHATEVER YOU BORROW MUST BE REPAID...

VICTORIAN HORRORS on CD!

The latest talking book from AudioGO of a classic *Doctor Who* Target novelisation is *Ghost Light* by Marc Platt, based on the spooky Seventh Doctor and Ace adventure from 1989. The story is set in Victorian England where ghastly goings-on are taking place in a haunted house... The audio is read by Ian Hogg, who starred as Josiah Samuel Smith in the TV original, and is available on CD for £13.25 or to download from *www.audiogo.co.uk*, and we've **FIVE** copies to give away to lucky readers who can answer this:

BBC
DOCTOR WHO
GHOST LIGHT
MARC PLATT
READ BY IAN HOGG

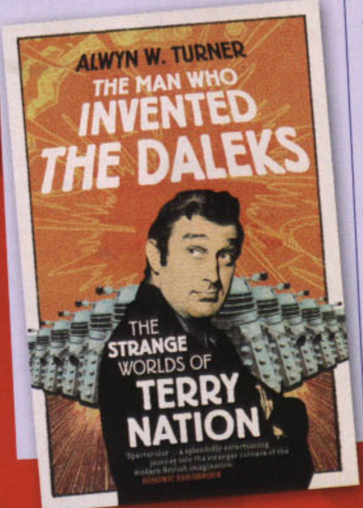
What job does the ill-fated Mackenzie do in *Ghost Light?*

- A He's a Police Inspector
- B He's a Ticket Inspector
- C He's a Heath & Safety Inspector

Phone **09011 542 224** and leave your details to enter, or enter by post to the address below, starting with these tasteless words: "THE CREAM OF SCOTLAND YARD!"

THE DALEKS' CREATOR BOOK!

Out now from Aurum Press is *The Man Who Invented the Daleks* by Alwyn W Turner, a fascinating new hardback biography of writer Terry Nation. He invented the Voord, too, you know. And *Blake's 7*! The book retails at £20.00 and we've got **FIVE** copies to give to readers who can answer this correctly:


ALWYN W. TURNER
THE MAN WHO INVENTED THE DALEKS
THE STRANGE WORLDS OF TERRY NATION

Who designed the appearance of the Daleks in 1963?

- A Ray Cusick (BBC staff designer)
- B Ray Brooks (the boy with the knack)
- C Ray Phase Shift (the blundering imbecile)

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, putting Terry's sound financial advice at the start: "TAKE THE MONEY AND FLY LIKE A THIEF!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 2 June and close at midnight on Wednesday 29 June 2011. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to Doctor Who Magazine 435, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 29 June 2011. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

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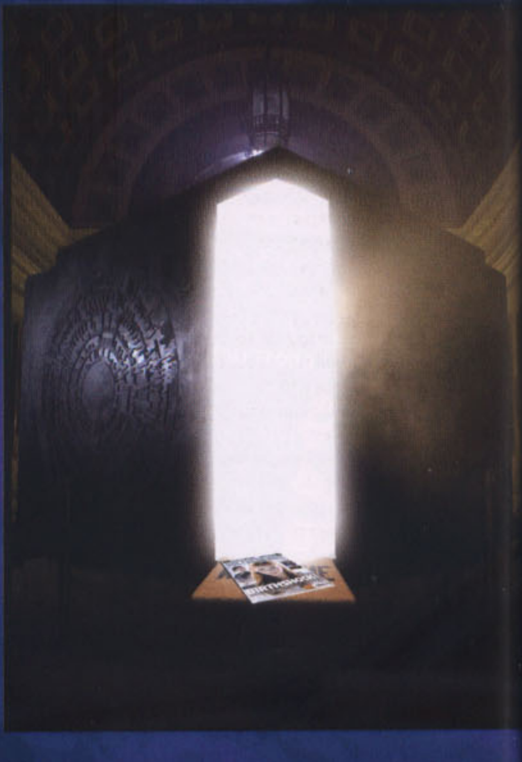

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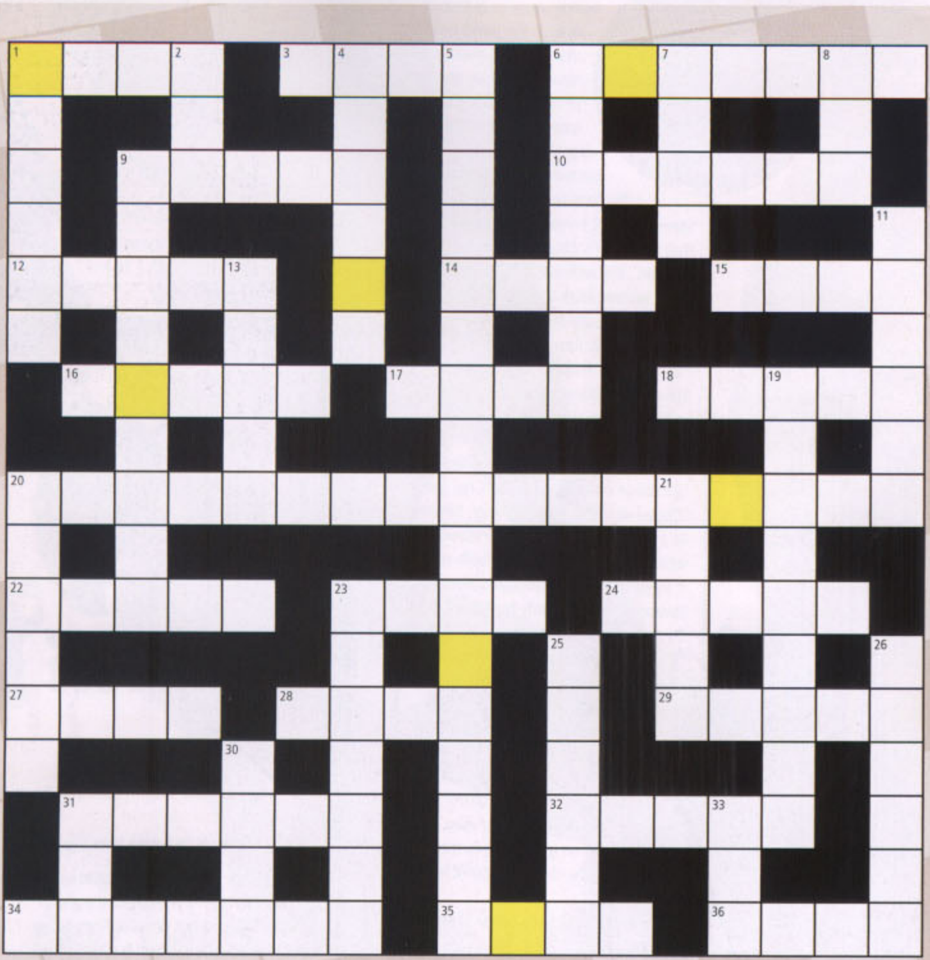
CROSSWORD

Do you know the Flood from the Flesh? Test your *Doctor Who* know-how with this puzzle!



WIN!

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AND LEAVE YOUR ANSWER, NAME AND ADDRESS

OR SEND YOUR ANSWER, NAME AND ADDRESS ON A POSTCARD OR STUCK DOWN ENVELOPE TO 'DWM CROSSWORD' AT THE ADDRESS ON PAGE 79.

This competition closes on 29 June 2011.

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 2 June 2011 and close at midnight on Wednesday 29 June 2011. Service Provider: Telecom Express, 0870 880 4869. For full terms and conditions see page 79.

DOCTOR WHO
MAGAZINE
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FREE MASSIVE POSTER
SEASON FINALE!
BIRTHSHOCK!
KIDNAPPED, IMPRISONED, and nine months PREGNANT! Will Amy's friends be able to come to her rescue?

ACROSS

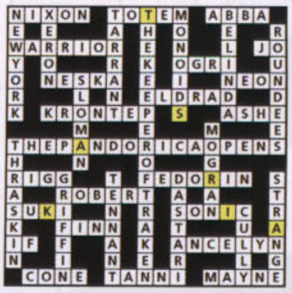
1 A Catkind (4)
3 One of the Cult of Skaro (4)
6 (and 4 Down) Statuesque aliens (7,6)
9 One of the Brotherhood of Logicians (5)
10 See 31 Across
12 Country where Lady Eddison met the Vespiform (5)
14 Surname of a 1980s script editor (4)
15 He was trapped on the motorway on New Earth (4)
16 He defended Torchwood against the Daleks (5)
17 *The ____ of Fear* (4)
18 The setting for forthcoming episode *The God Complex* (5)
20 A pirate (7,5,5)
22 Jano, for example (5)
23 *Warriors' ____* (4)
24 (and 30 Down) Another side to the Doctor (5,4)
27 The Rani's sidekick (4)
28 Enemies of the Sevateem (4)
29 A clown in the Celestial Toyroom (5)
31 (and 10 Across) Working title for the first Dalek story (6,3,3)
32 (and 11 Down) Played Davros (5,6)
34 *Silver Nemesis* was recorded here (7)
35 (and 26 Down) Writer of *The Doctor's Wife* (4,6)
36 A member of the Court of Millennius (4)

DOWN

1 A nurse at Walker General Hospital in San Francisco (6)
2 A subject of Queen Thalira (3)
4 See 6 Across
5 (and 19 Down) The Psychic Circus (3,8,4,2,3,6)
6 Town that was overrun with Daleks (7)
7 Planet of the Mandrels (4)
8 1 Across, for example (3)
9 Amy was ________ at the beginning of the current series (9)
11 See 32 Across
13 Vicki was heading here when she crashed on Dido (5)
19 See 5 Down
20 Captain Pike's first mate (6)
21 One of the Doctor's companions (5)
23 Pretender to the throne of Tara (4)
25 They use silent gas dirigibles (6)
26 See 35 Across
30 See 24 Across
31 One of the Vanir (3)
33 Dalek unit of time (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: KASTRIA

JUST FOR FUN! Who's the writer of *The Curse of the Black Spot*? | How many opposable digits has a Lamadine got? | Who was exposed by Space Corps agent Stott? | Who obeyed and wished that her bones would rot? ANSWERS ON PAGE 82

WOTCHA!

The page that has the mouth of a prattling jackanapes.

Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS ...

#6 ADRIC'S BIRTH CERTIFICATE

It's one of the endearing little quirks of *Doctor Who* – and of fantasy fiction in general – that aliens don't tend to have surnames. Just think of the Doctor's long list of companions: the girls and boys from contemporary Earth enjoy the conventional human complement of names (I think we can confidently assume that Polly has a last name and Benton a first one, even though we never learn them), but as soon as we move on to the extra-terrestrial sidekicks the fantasy rule kicks in. Both Leela and Adric have to make do with a single sobriquet. So does Nyssa, unless we're supposed to assume that 'Tremas' is her father's surname ('Nyssa Tremas'? That's just daft. Then again, in the next story we're introduced to 'Tegan Jovanka', so anything's possible). It might be argued that 'Romanadvoratrelundar' is name enough for anyone, but in *The Stones of Blood* the Doctor nonetheless proceeds to highlight the surname syndrome by facetiously referring to Romana as 'Miss Dvoratrelundar'. Granted, *Planet of Fire* reveals that the departing companion's full handle is 'Vislor Turlough', but given that this promptly makes him the only member of his race with two names, and given that 'Turlough' is an absurdly English appellation for a political prisoner from the planet Trion, one tends to assume that it's a terrestrial clip-on dating no earlier than his exile. Otherwise we'd have to conclude that his brother's full name is 'Malkon Turlough', which just raises the same question from the other end of the barrel: how come Malkon is called by his first name, while his brother is called by his surname? Unless, of course, they do things the other way round on Trion, so it's 'Vislor Malkon' as well. Either way, it's all frankly rather baffling.

Swivel the spotlight onto the less humanoid, more exotic alien races, and the picture becomes even more clear-cut. It's strictly one name apiece for the likes of Azal, Sutekh, Davros and Sil, although hours of innocent fun can be had dreaming up full names for them, not to mention the countless other mono-tagged aliens encountered by the Doctor. Betty Eldrad. Gavin Meglos. Mawdryn Evans. Styggron Blenkinsop. Even human beings, once they go futuristic, tend to fetch up with a single name apiece. The starry-eyed personnel of the Wheel in Space do okay, but their sub-aquatic counterparts on Seabase Four are rationed to one name each: some of them have first names like Karina, and others surnames like Preston. Madness.

Arthur.

Whether in the past, present or future, some writers barely seem to bother at all with the passé notion that humans traditionally have more than one name: in his entire *Doctor Who* career, 1980s script maestro Eric Saward manages just two examples, namely 'Richard Mace' and 'Arthur Stengos' (well, I suppose we might assume that the latter's daughter is called 'Natasha Stengos', but let's not jump to conclusions). Other writers buck the trend admirably: of particular note is Robert Holmes, who often gives his futuristic folk more than one moniker: Jingo Linx, Magnus Greel, Rohm Dutt, Sharaz Jek, Sabalom Glitz. In *The Two Doctors*, he gives the Androgums a caste system which results in unforgettably elaborate handles like 'Shockeye o'the Quawncing Grig' and 'Chessene o'the Franzine Grig', hinting at a system for grouping the bloodlines which is genuinely alien: in both respects it foreshadows the baroque splendours favoured more recently by Russell T Davies when naming aliens like 'Blon Fel Fotch Pasameer-Day Slitheen' and 'The Mighty Jagrafess of the Holy Hadrojassic Maxarodenfoe'.

So when all's said and done, it's only human to wonder about the missing surnames of Adric and his brother Varsh, of Leela and her father Sole, and of Nyssa and her old man Tremas. Suggestions on a postcard to the usual address, please. Or maybe don't bother.

IN A NUTSHELL: It's either that or Fred.

PELADON TOP TEN

- KNOCKIN' ON HEAVEN'S BLOR
- TALKING 'BOUT MY FEDERATION
- HAPPINESS IS A WARM GRUN
- WHAT'S IT ALL ABOUT, ALPHA?
- AGGEDOO
- IZLYR IS OR IZLYR AIN'T MY BABY?
- BAT OUT OF SSKEL
- ECKERSLEY AND IVORY
- LOVE OF THE COMMON MARKET
- ONE-EYED, ONE-HORNED, FURRY PURPLE PEOPLE PLANET

THE SIX FACES OF DELUSION

Five of these mysterious alien arty facts (see what I did there?) are 100% true. The remaining one is an artificial aberration. Can you finger the forgery from the Land of Fiction?

Answer revealed at the bottom of the page.

1 Chris Achilleos, who painted the covers of most of the early *Doctor Who* Target novelisations, was the conceptual artist on the 1988 film *Willow* and designed the outfit worn by Kate Bush in her 1980 video *Babooshka*.

2 Dalek Operator Barnaby Edwards is not only an actor but also an oil painter and lecturer in art history; he's had several sell-out exhibitions, and was an art school contemporary of future Radiohead singer Thom Yorke.

3 Peter Brookes, whose cartoony 1970s Target book covers include *The Green Death* and *The Giant Robot*, is now a political cartoonist for *The Times*, famed for his controversial caricatures of figures like David Cameron and Pope Benedict XVI.

4 In 1911, the plot of *City of Death* (well, some of it) happened in real life: the *Mona Lisa* was stolen from the Louvre, and a number of high-quality forgeries were sold to a clutch of gullible private collectors. The painting was recovered two years later.

5 Andrew Skilleter, who cornered the market in Target book covers and other *Doctor Who* artwork in the 1980s, also designed the sleeves of pop albums by Haysi Fantayzee, Toto Coelo, Musical Youth and The Belle Stars.

6 One of Britain's leading painters of maritime landscapes, and a Fellow of the Royal Society of Arts, is called John Scott Martin. He's no relation to the sadly missed Dalek Operator of the same name.

DIALOGUE SPOT /////

FROM "FOUR TO DOOMSDAY" PART THREE

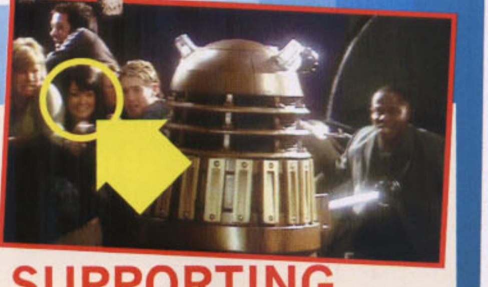
```
TEGAN
What's a nanometre?

DOCTOR
A thousand-millionth of
a metre.

TEGAN
No, I'm sorry, I can't
believe that.
```

THANK GOODNESS I'VE SORTED OUT THAT SILLY DISAGREEMENT WITH MR NEWBERY. ALL WATER UNDER THE BRIDGE NOW, HMMM?
LOON

DON'T CROSS THE SET DESIGNER



SUPPORTING ARTIST *of the month*

Whether you're a passing pedestrian on the Powell Estate, or an exotically attired alien on Platform One, the secret of being an extra in *Doctor Who* hangs on the all-important art of keeping it real. Witness the dramatic scene in *The Parting of the Ways* in which the Daleks swarm onto Floor Zero, and Paterson Joseph's Rodrick comes to a sticky end amid a horrifying massacre of the innocents. In particular, check out the shot commencing at 27:24. As the Daleks close in on the hapless Rodrick, the supporting artists are going great guns: screaming, backing away in terror, clutching one another in blind panic, gesticulating hysterically... oh, hang about. Who's that in the middle? Ah. It's Mrs Smiley Lady, who is so delighted to be in *Doctor Who* that she's forgotten to look the slightest bit alarmed. Instead, she's standing there like a great twit, beaming happily at the nearest Dalek. Exterminate!

ANSWERS: page74 – It's Medok on the Time-Space Visualiser; page 81 – Just for Fun! Steve Thompson, nine, Tryst and Dymond, Fabian; above – The Six Faces of Delusion The artful dodger is number 5. Did Toto Coelo even get as far as an album? Dunno. Anyway, the other five facts are completely true. Oh, and if you've been sent here by page 4, well... the BBC Cymru Wales logo comes up, along with © BBC MMXI. Exciting!

NEXT ISSUE...

> *"Once you got to know Nick, you loved everything about him. We were a double act. I loved everything he did."*
>
> – TOM BAKER

DOCTOR WHO MAGAZINE

REMEMBERS NICHOLAS COURTNEY

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ALEX KINGSTON gets ready to reveal River's spoilers at last!

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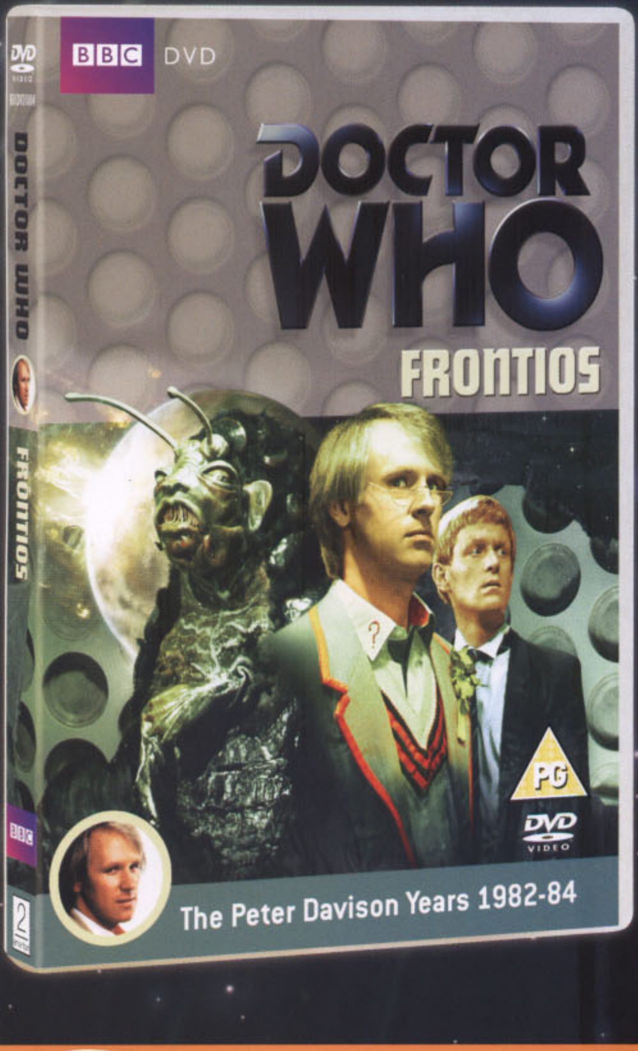
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24

"There are all these threads floating around, like a jellyfish's tentacles, dangling back into last season, and probably into the next..."

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LETTER FROM THE EDITOR

By the time you read this editorial, it will be more than six weeks since the death of Elisabeth Sladen – and yet it still seems just as impossible as it did on the evening of Tuesday 19 April 2011.

Unfortunately, as you'll have gathered, our last issue was sent to the printers a few days before we all heard the sad news – so this edition is the first time we've had the opportunity to acknowledge her passing. Coming so soon after the death of Nicholas Courtney – whose life we celebrate in our next issue – we've decided to hold off on producing a full tribute to Lis for a short while. Don't worry, we promise to do her proud later in the year – but we need time to put together the best set of articles that we possibly can. In the meantime, we're able to present a few pages of your comments this issue, as well as a piece from *Sarah Jane Adventures* creator Russell T Davies, which you can find on pages 12 to 15. We also thought it would be nice to commemorate the characters of Sarah Jane Smith and the Brigadier by making them the focus of our poster, which is included with this issue. We hope you like it.

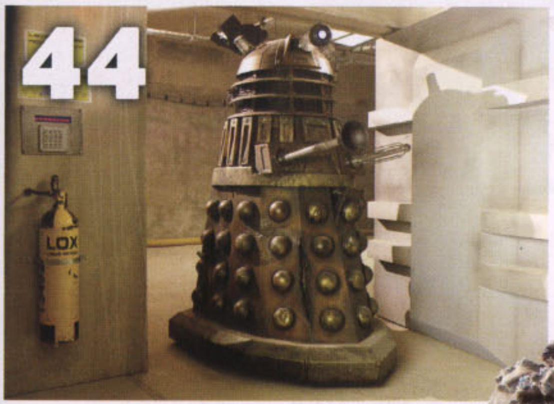
Nearly everyone involved with *Doctor Who* seems to have wonderful stories to tell about Lis. She would occasionally phone the **DWM** office, and we would chat and laugh – and my goodness she'd let us know if we'd made a mistake! We'd always send her issues of **DWM**, and she would make sure that she read them – properly and thoroughly! As irony would have it, at the moment I received that awful phone call, I was leafing through the **DWM** *Sarah Jane Companion*, which we'd had back from the printers earlier that day. Lis was always so kind and generous to all of us here on the mag, and she always thanked us for giving her series such in-depth coverage. So I was looking forward to showing her the magazine, and seeing her reaction.

Not to be.

Of course, as it always must, the show goes on. By the time you read these words, you'll have seen the shattering cliffhanger at the end of *The Almost People*. This issue's cover rather assumes that you're up to speed, so we'll do our best to make sure we don't accidentally arrive on your doormat early (again). Those cracks in time get everywhere, you know.

But before I sign off, I just want to say my sad farewell. Goodbye, Lis. We'll all miss you. But you've left us with so many Happy Times and Places.

Tom



33
ZREEEEEEE

PRODUCTION NOTES...

Steven Moffat - *Doctor Who*'s commander-in-chief! - writes exclusively for DWM...

This month, Steven remembers how the story of Sarah Jane became the story he fell in love with...

I love a DVD commentary, especially a *Doctor Who* one, but the fact is I've never made it more than about one minute into the commentary for *Genesis of the Daleks*. Not because I don't like it – quite the contrary – and certainly not because I don't like the story. I LOVE that story, it's one of the all-time greats. Go and watch it now, Young Fans. Yes, it's a bit slower than you're used to, and yes, there's a slightly dodgy clam attack – though what other kind could there be – and yes maybe that *is* corrugated cardboard... look, shut up the lot of you. And GET A HAIRCUT!! This show is genius. It's got Tom Baker, barely through the door and already at the top of his (or anyone else's) game, Daleks, Davros for the first and best time, and Harry and Sarah! *Two* companions – a boy and a girl to chase after the Doctor! Sometimes, they're like his children, sometimes they're his Mum and Dad. Perfect! You know, if it was up to me, the Doctor would *always* have two – oh, hang on, I just remembered what I do for a living. And look what I've done! Yes, Sarah and Harry live on.

Oh, if only they did...

That commentary, then. There's me, sitting down to watch, like a proper geek (curtains drawn against the blazing sunshine) and there's *Genesis of the Daleks* on the telly with Tom Baker and Lis Sladen commentating. Oh that opening shot! A gas masked head pops up into frame – don't know why, but that chilled me when I was young (does it show in any way?) And in that moment, on the commentary, Lis says, "Are you my Mummy?" and everything about my long and complicated *Doctor Who* life crashes together. Sarah Jane Smith has seen my *Doctor Who* story, based on an image from a *Doctor Who* story she was in. Still haven't listened to the rest of the commentary – for me, it just couldn't top that.

The best of travelling companions: Sarah and Harry.

Sarah (as we called her back then – the Jane was optional and rare) was the first companion I saw arrive. Yes, I'd watched *Doctor Who* before that, but I hadn't had that blinding moment of insight that turns you into a Fan Forever and sends you to the garden shed to write lots of lists, and to hell with girls and sunlight. I properly connected with the show during *Inferno*, but missed the last episode, and then missed the opening minutes of *Terror of the Autons*... oh, Young Fans are all scratching their heads. Yes, there used to be a thing called Missing A Television Programme, but it's too complicated to explain – it needed all sorts of special technology, now lost to us. Between one thing and another, Jo Grant, played by the wonderful Katy Manning, was the first companion I saw leave, and then Sarah Jane Smith was the first one I saw arrive. And because I saw that story start, *that* was the one I fell in love with. That was the one where I thought, now it *really* begins.

So a few years later, during a stroke of storytelling brilliance, my heart was broken. Because Sarah left. Just left, unexpectedly, like real people do – one day you see a friend, and it's all so ordinary, and neither of you realise it's the very last day. You leave, a door clicks behind you, and only years later do you realise that it was locking – never again. The storytelling brilliance was that Sarah didn't leave in a heart-stopping, end-of-season finale – she slipped out of the TARDIS at the end of the second story of a season, so the Doctor could pop home to Gallifrey on an important mission. And I waited patiently through four episodes for him to pop back and pick her up and get on with some adventuring. But then he met someone else (*so* like a man) and suddenly they were adventuring together – and as the months passed, I was starting to think that somewhere in Croyden, Sarah Jane Smith was waiting in vain.

The girl who waited! Oh, some day I'll have a *new* idea.

I think it was that sense of Sarah's not-quite-finished story that made her so real. She didn't just wink out of existence, like most fictional characters, she was someone we'd lost touch with – but accidentally, without ever really meaning to. And I think that's why she kept coming back.

> **"Sarah didn't just wink out of existence, she was just someone we'd lost touch with. But it became the story that kept Not Ending..."**

Illustration: Ben Morris

Because the story of Sarah Jane became the story that kept Not Ending. First there was *K9 and Company*. *Doctor Who*'s first spin-off. A whole show devoted to the Doctor's best and most brilliant companion. Also, a metal dog. And then she was back in *Doctor Who* itself, in *The Five Doctors* – and not just a cameo, like most of the returning actors, a proper starring role. And then there was a fan video. Then there were audios. And then the show came back, and David Tennant was the Doctor, and Sarah Jane was back *again*. And just when you thought it was over, she had her metal dog, and instead of walking off into the sunset, she walked off into her own show. *The Sarah Jane Adventures*. And I suppose, in my fanboy heart I knew then that was the story that would *never* end.

Ah, well.

I can't really talk about Lis Sladen, because I only met her a few times, and quite briefly. But I can confirm she was as lovely as you'd wish her to be, and that television wasn't lying – she really did look like that. I'll leave it to others to talk about what they lost, because they're much better qualified.

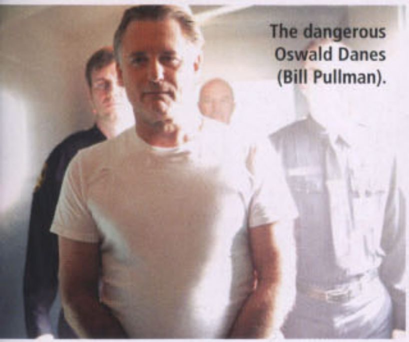
But strangely we all lost something too, didn't we? There were children being cuddled by their parents, and middle-aged men and women with puzzled frowns, like the ground had just rocked at their feet for a moment. Out of the blue, that big old story of the plucky girl reporter and defender of the Earth, was over. The door had clicked behind us, and suddenly it was locked.

And those awful, awful words – never again. DWM

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

There's trouble in store for Gwen (Eve Myles) and husband Rhys (Kai Owen).


The dangerous Oswald Danes (Bill Pullman).

Captain Jack (John Barrowman) returns to Earth!

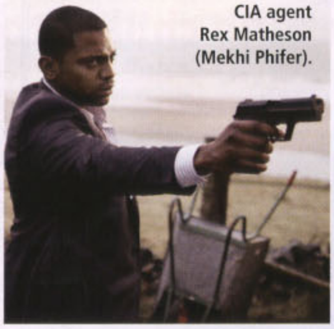
EXCLUSIVE FIRST PICS!

The countdown to new Torchwood!

Production on the fourth series of *Torchwood*, the popular spin-off from *Doctor Who*, is nearing completion and is on course to début in the USA on 8 July.

The series, subtitled *Torchwood: Miracle Day*, is a thrilling 10-part drama co-produced by BBC Worldwide, BBC Cymru Wales and US network Starz. It stars John Barrowman as Captain Jack Harkness, Eve Myles as Gwen, Kai Owen as Rhys, Mekhi Phifer as Rex Matheson, Bill Pullman as Oswald Danes, Lauren Ambrose as Jilly Kitzinger, Alexa Havins as Esther Drummond and Arlene Tur as Dr Vera Juarez. Providing the soundtrack is Murray Gold, who has composed the music for *Doctor Who* since 2005.

Captain Jack left Earth following the traumatic events of the last series of *Torchwood*, 2009's *Children of Earth*. We last glimpsed him in *The End of Time* Part Two, in an intergalactic bar, where, as a parting gift from the Tenth Doctor, he was introduced to Alonso Frame.


CIA agent Rex Matheson (Mekhi Phifer).

The story of *Torchwood: Miracle Day* begins when, suddenly, people on Earth stop dying. This provokes increasingly mixed reactions as the population soars.

The 10 episodes are as follows:

1 The New World
Written by **Russell T Davies**
Directed by **Bharat Nalluri**

2 Rendition
Written by **Doris Egan**
Directed by **Billy Gierhart**

3 Dead of Night
Written by **Jane Espenson**
Directed by **Billy Gierhart**

4 Escape to LA
Written by **Jim Gray**
and **John Shiban**
Directed by **Billy Gierhart**

5 The Categories of Life
Written by **Jane Espenson**
Directed by **Guy Ferland**

6 The Middle Men
Written by **John Shiban**
Directed by **Guy Ferland**

7 Immortal Sins
Written by **Jane Espenson**
Directed by
Gwyneth Horder-Payton

8 End of the Road
Written by **Ryan Scott**
and **Jane Espenson**
Directed by **Gwyneth Horder-Payton**

9 The Gathering
Written by **John Fay**
Directed by **Guy Ferland**

10 The Blood Line
Written by **Russell T Davies**
and **Jane Espenson**
Directed by **Billy Gierhart**

Recently-named additions to the cast of *Torchwood: Miracle Day* include **Nana Visitor** (Kira Nerys in *Deep Space Nine* and several voices in *Family Guy*), **Mare Winningham** (Dr Amanda Lee in *ER* and Susan Grey in *Grey's Anatomy*) and **Frances Fisher** (Dr Liz Carter in *Becker* and *Rita in The Shield*).

For more on this exciting new series, turn the page for an exclusive interview with head writer Russell T Davies. **DWM** previews the new series next issue.

THIS ISSUE

Awards news
Matt Smith is nominated for a BAFTA, while *Doctor Who* stories line up for the Hugo Awards. p8 ►

Final Sarah Jane
Following the sad news of the death of Elisabeth Sladen, BBC One announces that the final episodes will be shown in October... p9 ►

The Eighth Doctor
A new series of adventures for the Eighth Doctor will feature Mary Shelley as his companion! p10 ►

Matt Smith is nominated for a BAFTA!

■ Matt Smith has become the first Doctor to be nominated for a prestigious Best Actor BAFTA for his performance in *Doctor Who*. Also nominated were Benedict Cumberbatch (for BBC One's *Sherlock*, created by Steven Moffat and Mark Gatiss), Jim Broadbent (for Channel 4's *Any Human Heart*) and Daniel Rigby (for BBC Two's *Eric and Ernie*). The winner – not known at the time we went to press – was named at a ceremony on Sunday 22 May, at the Grosvenor House Hotel in London.

Doctor Who and *The Sarah Jane Adventures* were also nominated the 'Welsh BAFTAs', the British Academy Cymru Award in a number of categories. These categories were:

- Music and Entertainment Programme: *Doctor Who at the Proms 2010*
- Children's Programme: *The Sarah Jane Adventures: Death of the Doctor*
- Editing – Fiction: William Oswald for *Doctor Who: The Time of Angels*
- Make Up and Hair: Barbara Southcott for *Doctor Who: The Vampires of Venice*
- Sound: Tim Ricketts for *Doctor Who: A Christmas Carol*
- Lighting: *Doctor Who: The Eleventh Hour*

The Welsh BAFTAs Award Ceremony took place on Sunday 29 May at the Wales Millennium Centre.

Hugos beckon for Moffat once more

■ *Doctor Who* has again been nominated for Best Dramatic Presentation, Short Form in the annual Hugo Awards. 2010's *The Pandorica Opens/The Big Bang* by Steven Moffat, *Vincent and the Doctor* by Richard Curtis and *A Christmas Carol* by Steven Moffat are all in the running. They face competition from *The Lost Thing* by Shaun Tan and ***** Me, Ray Bradbury* by Rachel Bloom. Also nominated for a Hugo award in the Best Related Work category is the book *Chicks Dig Time Lords*, published by Mad Norwegian Press.

The winners will be revealed on Saturday 20 August at the Renovation convention in Reno, Nevada.

Russell T Davies reveals the secrets of Miracle Day!

Russell T Davies, the creator, head writer and executive producer of *Torchwood*, talks exclusively to DWM about the forthcoming series, *Torchwood: Miracle Day*...

Hi Russell! Shooting on *Torchwood: Miracle Day* must have been completed by now – at the time of going to press, what stage are each of the episodes at?

Russell T Davies: "Shooting finished on Friday 13 March – we ended more or less at dawn, after a spectacular night shoot in which Captain Jack and Gwen Cooper had a long, dark night of the soul, saying stuff to each other that's never been said before. I think it's the best performances they've ever given – and that's saying something! At the moment, the first three episodes are completed – the TX is 10pm on 8 July on Starz, although we won't be able to confirm the UK transmission on BBC One until much closer to the time.

"All US networks exist by publishing broadcast dates well in advance, sometimes more than six months ahead, but because the UK industry is smaller, it's also more nimble, and able to change TX dates at the drop of a hat; therefore it traditionally keeps TX dates secret until a fortnight or so before. It's just two different philosophies, but that's why there's a difference on either side of the Atlantic, and it's not about to change. Beyond our control!"

Captain Jack's back on Earth – but he's not the only one who can't die anymore...

"I think it's impossible to watch the climax to Episode 5 without getting chilled to the core..."

In what ways has the production of *Torchwood: Miracle Day* differed from making earlier series? How has the shooting in America affected things?

"Certainly, production processes are different over here, but in the end, it's a script, an actor, and a camera – it's not that different! I know that faithful viewers must worry about how the show is going to look and feel. And I can understand that – it's an unusual thing, for a drama to leap countries like this. But I can absolutely guarantee that we haven't changed universes – this is still the same old *Torchwood* world. Old members of Torchwood get a mention – one of them very unexpectedly, straight away in the first episode! And there are even clear *Doctor Who* references, with the Doctor himself being mentioned. And there's even a reference to a *Sarah Jane Adventures* story which hasn't even been broadcast yet. So it's not a reboot, or a reimagining, it's not even a relaunch, it's the same *Torchwood*. And the show's had a lead character with an American accent since the very beginning, so maybe this isn't that big a leap! Obviously, we've designed it for brand-new viewers – but I've always tried to do that, with the start of every new season for all of these shows."

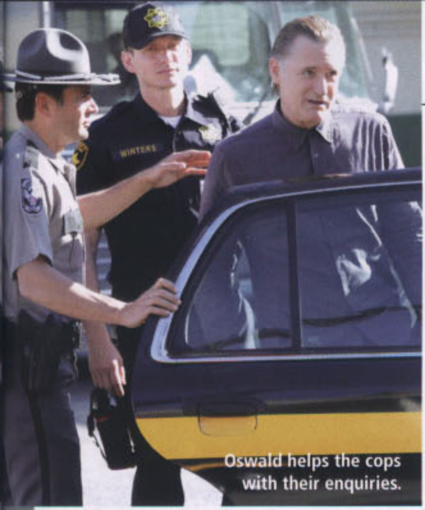
Gwen and Sergeant Andy – on the case.

What can you tell us about the new characters who are being introduced?

Dr Vera Juarez (Arlene Tur).

"Well, you've probably read a lot about Rex (Mekhi Phifer), Esther (Alexa Havins) and Dr Vera Juarez (Arene Tur), as well as the stunning combination of Oswald Danes (Bill Pullman) and Jilly Kitzinger (Lauren Ambrose), and you can go online to discover more about them on the Starz website (*www.starz.com/originals/Torchwood*), but there's a wealth of great guest stars to come. From Ernie Hudson to Frances Fisher, not to mention C Thomas Howell as a character known only as The Gentleman. It's also worth mentioning Marc Vann as Colin Maloney – he takes centre-stage in Episodes 5 and 6, which act as a two-parter in the middle of the series, and he's just amazing.

"Also Daniele Favilli appears as Angelo, a character around whom... well, that would be giving the plot away. Suffice to say, he's important! Plus, there's a whole host of


Oswald helps the cops with their enquiries.

recurring characters, who are about to become a vital part of the *Torchwood* world – at the CIA, we've got Marina Benedict as Charlotte, and Paul James as Noah, who both appear in five of the episodes, as well as three episodes for John de Lancie as Shapiro, the rudest CIA chief imaginable!

"From the UK cast, as well as the return of Tom Price, with PC Andy now promoted to Sergeant Andy, we have Sharon Morgan and William Thomas returning as Gwen's mum and dad, Mary and Geraint. Getting Americans to pronounce 'Geraint' correctly has been an education in itself, although the same is true of the English! But these two were first introduced in the wedding episode from Series Two, *Something Borrowed*, and it's a delight to welcome both back – and to put them right at the heart of the drama

"Just getting to know these actors, and the way they work, has been a joy. When you sit around the monitor chatting away to Bill Pullman, then you can't help thinking that life is good! He's been the best company, and I've never seen a man love the opportunities he's given more. Oswald's a difficult, complex character, and Bill's approached him with so much boldness and nerve, he's simply made him soar."

What aspects of *Torchwood: Miracle Day* are you particularly proud of?

"That it's so strong. And trust me, once the truth about Miracle Day unfolds, it's some of the strongest material you've ever seen. I think it's impossible to watch the climax of Episode 5 without getting chilled to the core. I think people expect you to bland out when you go to America – to start inventing cheesy cops and talking dogs (and yes, my series *Camembert & Fang* is also in development).

"But that ignores how strong the best of US drama is, and how much freedom you get on a premium cable channel like Starz. They want strength, they want opinion, they want strong voices. They want people to be amazed! They certainly saw that in *Children of Earth* and wanted more of the same. So I swear, nothing has been compromised or crushed – I think *Torchwood*'s stronger than ever. And it's going to challenge your opinion of who we are, as a species, and what we're all capable of. I'm proud of achieving that, in a new country, and I hope you enjoy it."

Are there plans for a second US co-produced series of *Torchwood*, if *Miracle Day* is a success?

"It's just too soon to say. One thing's for sure about *Torchwood* – you can never quite tell what it's going to do next! It's always taken me by surprise, so I won't even try to guess...!"

Ianto Jones returns in Torchwood radio plays

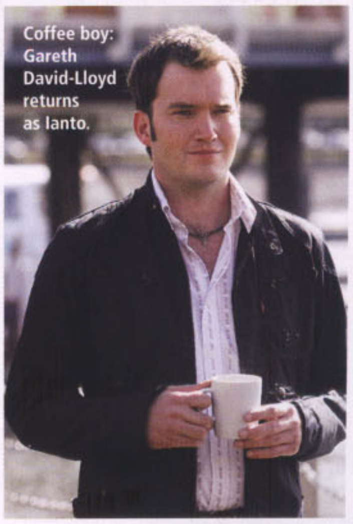
As well as *Miracle Day*, new adventures for the *Torchwood* team is on its way on radio, in books and in an online comic.

Russell T Davies tells **DWM**, "The radio plays were recorded in May and will be broadcast on Radio 4. They take place before the events of *Children of Earth* – as you'll see when *Miracle Day* transmits, the gap between Series Three and Series Four of *Torchwood* has to be left unexplored! So this is a chance to revisit the good old days, when Ianto Jones still made the coffee, inside the Hub. It's an absolute delight to welcome back Gareth David-Lloyd as Ianto, like he's never been away!"

The radio plays consist of three separate stories, all with a running theme of possession. They are: *Submission* by Ryan Scott; *House of the Dead* by James Goss and *The Devil and Miss Carew* by Rupert Laight. The stories' settings range from an old folks' home, to a haunted pub, to the depths of the Mariana Trench – and features Torchwood's first-ever official joint mission with UNIT.

"There are also three BBC novels to come, set during that period," Russell continues, "but the books are able to exploit the narrative gap in a way which would be impossible for radio."

Simultaneous with the transmission of *Miracle Day*, is *Torchwood: Web of Lies*, a website motion comic, written by Ryan Scott and Jane Espenson. Russell says,


Coffee boy: Gareth David-Lloyd returns as Ianto.

"This is a hugely exciting innovation, a fully-scripted animated adventure with interactive elements, with fantastic voice talents – John Barrowman and Eve Myles reprise their roles as Jack and Gwen, alongside special guest star Eliza Dushku, and co-starring Bob Harris.

"The adventure will run in weekly instalments, parallel with the event of *Miracle Day*, adding new clues, new insights, and new dangers, as everyone races to find out the truth behind the mysterious Miracle..."

Sarah Jane Adventures to be shown in October

The BBC has confirmed that the final episodes of *The Sarah Jane Adventures*, recorded in 2010, will air in the autumn – most likely October – on CBBC and BBC One.

Russell T Davies, executive producer of the popular CBBC spin-off from *Doctor Who*, tells **DWM**, "We had completed only stories 1, 2 and 3 from Series Five, each a two-parter in the traditional format. The first one is called *Sky*, by Phil Ford, the second is *The Curse of Clyde Langer*, also by Phil, and the third is *The Man Who Wasn't There* by Gareth Roberts. All starring Lis alongside Daniel Anthony as Clyde, Anjli Mohindra as Rani, and with Tommy Knight as Luke returning for a full two-episode appearance in the last story – so the gang's all together at the end."

The series is produced by Brian Minchin and will feature Peter Bowles, Christine Stephen-Daly and James Dreyfus among its guest stars.

Who Monopoly!

■ Hasbro is set to release a limited edition *Doctor Who*-themed version of the popular board game Monopoly. The game will be limited to 5000 copies and will be available from from 1 August 2011, RRP £29.99.

MONOPOLY
DOCTOR WHO

Blue Box Boy Speaks!

■ The controversial autobiography of Matthew Waterhouse, who played the ill-fated Adric in *Doctor Who* from 1980-82, has been released as a talking book, read by Matthew himself. It's available as a double-CD for £14.99 from Hirst Books at *www.hirstbooks.com*, or to download for £8.99 from What Noise Productions at *www.whatnoise.co.uk*.

In Memory of Elisabeth Sladen

■ The family of Elisabeth Sladen has named the place to which people can donate, should they wish to make a contribution in memory of the late actress. It's the Meadow House Hospice, c/o Henry Paul, 71 Greenford Avenue, Hanwell, London W7 1LJ.

Helping to raise money for the hospice is *Doctor Who*'s Brand Manager, Edward Russell, who's planning a 160-mile sponsored walk! "I'm looking at a summer of blisters and intensive map reading!" Edward tells **DWM**. "I was enormously fond of Lis, and it means a lot to do this for the hospice that looked after her at the end of her magnificent life.

"The plan is to walk from the *SJA* studios at Upper Boat to BBC Television Centre in London. The route will take me through South Wales, across the old Severn Bridge to Bristol, through Wiltshire until Reading, before following the Thames to London. And I'll actually be passing close to a number of locations where Lis filmed *Planet of the Spiders* and *The Hand of Fear*!"

If you would like to donate to Edward's fantastic challenge, please visit *www.justgiving.com/walkforlis*

Frankenstein's creator to join the Eighth Doctor!

Mary Shelley, the author of *Frankenstein*, is joining the Eighth Doctor for three audio dramas from Big Finish Productions, commencing in October.

Julie Cox, who first played the role in the *Doctor Who* audio *The Company of Friends*, returns alongside Paul McGann's Doctor.

"We thought it'd be nice to follow up on *Mary's Story*, from *The Company of Friends*," says script editor Alan Barnes. "We know that Mary travelled with the Doctor for some time, so it seemed mean not to tell some of those missing stories!"

The mini-season begins with *The Silver Turk* by Marc Platt (writer of the 1989 TV story *Ghost Light*). Gareth Armstrong (from the 1976 TV story *The Masque of Mandragora*) guest stars as Dr Johann Drossel, Christian Brassington (*Burke and Hare, Elizabeth: The Golden Age*) is Alfred Stahlbaum and David Schneider (*I'm Alan Partridge, The Day Today*) is Ernst Bratfisch.

"*The Silver Turk*, by the always genius Marc Platt, carries directly on from where *Mary's Story* left off, with the Doctor and Mrs Shelley on their way to Vienna, where they meet an old enemy of the Doctor's, who's fallen into some very unlikely company!" says Barnes. "Fans of Marc's *Doctor Who* audio drama *Spare Parts* – which is just about everyone, I think! – will be thrilled when they hear what he's done with the Cybermen here..."

The Witch in the Well by Rick Briggs follows in November. "You may remember that Rick came to us through last year's New Writers' Opportunity," Alan continues. "I was pretty much sold as soon as Rick pitched me the title – yes, there's a witch, and yes, she comes from a well! But how and why she got there, and how the Doctor and Mary were involved – that's a story and a half..."

The cast of *The Silver Turk* includes Julie Cox (2nd from right) as Mary Shelley.

Simon Rouse (Hindle from the 1982 story *Kinda*) gives a stellar performance as Master John Kincaid, Andrew Havill (*Voyage of the Damned*) is Aleister Portillon, and Kevin Trainor (*Hellboy, The Hole*) plays Lucern.

"Finally – at least, for the time being – we've got *Army of Death*, by Jason Arnopp, who was one of the other new writers showcased on the *Demons of Red Lodge* release. If you know Mary Shelley's work, you'll know that *Frankenstein* wasn't the only science-fiction story she wrote – she also wrote an apocalyptic future Earth story called *The Last Man*. So that was the starting point for this, which has a devastated future world being overrun by walking skeletons."

The story boasts an all-star cast assembled by director Barnaby Edwards; David Harewood (Naismith in the TV story *The End of Time*) plays Vallan, Eva Pope (*Waterloo Road*) is Nia and Carolyn Pickles (*Harry Potter and the Deathly Hallows*) is Lady Meera, while actor and comedian Mitch Benn is Commander Raynar.

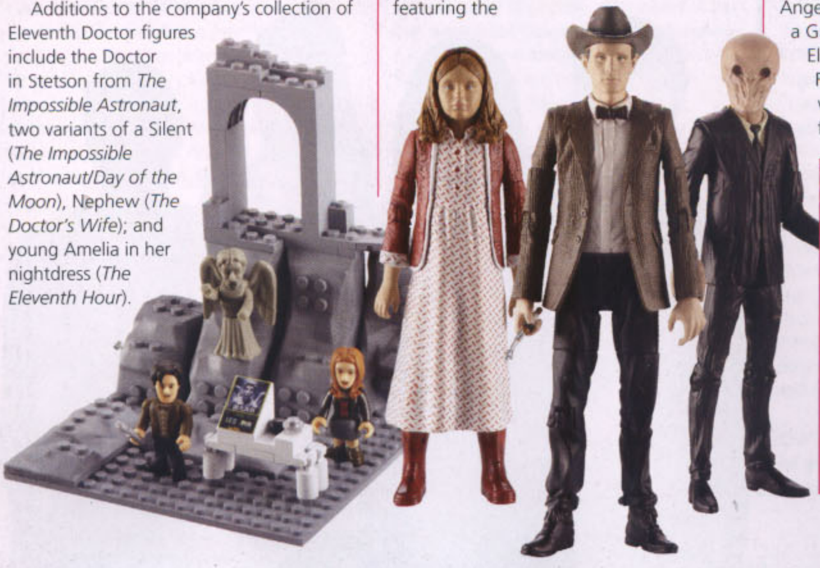
Character's latest action figures revealed

Toy manufacturer Character is to release a new collection of action figures from this month.

Additions to the company's collection of Eleventh Doctor figures include the Doctor in Stetson from *The Impossible Astronaut*, two variants of a Silent (*The Impossible Astronaut/Day of the Moon*), Nephew (*The Doctor's Wife*); and young Amelia in her nightdress (*The Eleventh Hour*).

Going further back, Forbidden Planet is to issue an exclusive box set based on the 1972 Third Doctor tale *The Time Monster*, featuring the Master with his TARDIS, the Crystal of Kronos, and the Doctor's 'TARDIS sniffer-outer'.

Meanwhile, Character has confirmed that in addition to the ten regular characters, five 'super rare' figures have been included in its first wave of *Doctor Who* construction toys, which are currently on sale. They are: 'Projected Weeping Angel', 'Raggedy Doctor', 'Amy Pond in a Green Coat', 'Silurian Alaya' and 'The Eleventh Doctor in his Kings Arms Football Kit'. Visit the Character website at *www.character-online.com* for further details.



Salute to the Brigadier

Two forthcoming events will celebrate the life and work of that beloved and much-missed star of the *Doctor Who* universe, actor Nicholas Courtney, who memorably played Brigadier Lethbridge-Stewart and who died in February at the age of 81. On Friday 15 July at 3pm there will be a Memorial Service for his family, friends and colleagues at the actors' church in Covent Garden, where Nick often used to worship. The event will be strictly all-ticket and applications for tickets should be made by mid June to a dedicated email address for the event: *brigmemorial@yahoo.co.uk*.

Then, on Saturday 10 September, also in Covent Garden, there will be a special 'Brig Day' for fans, at which a number of well-known stars from *Doctor Who* and other classic television series will share their memories of Nick. Details will appear in due course on the website *www.greyhoundleader.com* and anyone interested in attending can inform the organisers on another dedicated email address – *thebrigday@yahoo.co.uk*. The Brig Day will run from mid morning to mid afternoon and raise money for Children in Need, a charity close to Nick's heart, and also for Marie Curie Cancer Care, who took care of him at the very end of his life.

Doctor Who Adventures

In Issue 220 of **Doctor Who Adventures**, the magazine for younger readers, there's a free Time Lord planner notebook and pencil, an interview with Alex Kingston, a trip behind the scenes to see how the Doctor and Idris built a TARDIS, and two new comic strips: a trip to Albert Square in *Aaagh!*, and a deadly dodgem ride for the Doctor, Amy and Rory. The mag is on sale every week, price £2.50.

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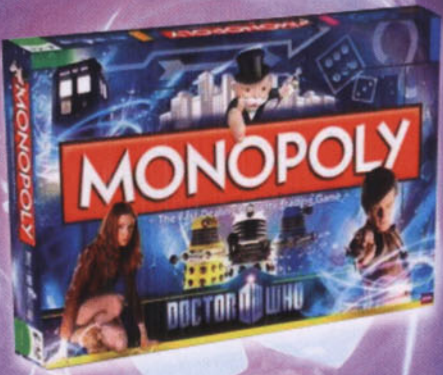

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Elisabeth Sladen 1946-2011

Elisabeth Sladen in the role which would forever define her: Sarah Jane Smith.

Elisabeth Sladen, best known for her role as Sarah Jane Smith in *Doctor Who* and *The Sarah Jane Adventures*, has tragically died of cancer, on 19 April 2011 aged 65.

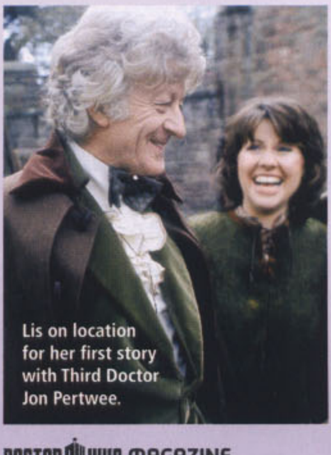
Born Elisabeth Claira Heath Sladen on 1 February 1946, Lis – as she was often fondly known – began her career in 1965 at the Liverpool Playhouse reperatory theatre as a stage manager. She soon moved on to acting work, first of all in reparatory theatre, and later into television, appearing in both *Coronation Street* and *Z Cars* in the early 1970s, before being cast as Sarah Jane Smith in *Doctor Who* in 1973.

The news of Lis' death came as a huge shock to *Doctor Who* fans around the world. Alongside her friend and colleague Nicholas Courtney, who died in February, Elisabeth had one of the longest associations with *Doctor Who* of any actor. She first played the part in *The Time Warrior*, in which Sarah Jane became the new companion for the Third Doctor, Jon Pertwee. She would stay with the series for three years, making her final regular appearance in 1976's *The Hand of Fear*, by which time Tom Baker was playing the Doctor.

However, Elisabeth returned to play Sarah Jane on countless occasions – indeed, the 1981 drama *K9 and Company* became the first bona fide spin-off from *Doctor Who*. Although intended as a regular series, only one episode of *K9 and Company* was produced, and it wasn't until 2006, following another brief return to *Doctor Who*, that Sarah Jane would finally be given her own ongoing series – *The Sarah Jane Adventures*. Over the past five years, Elisabeth delighted a whole new generation of children, who were thrilled by Sarah Jane's latest escapades.

As the news of Elisabeth's passing broke online on the evening of Tuesday 19 April, tributes began to pour in from friends, colleagues and fans from all over the world. Lis' passing made the headlines on BBC News 24, where *The Sarah Jane Adventures*' executive producer Russell T Davies paid tribute to her [*see page 20 for YouTube link – Ed*].

Tom Baker, who played the Fourth Doctor alongside Lis, wrote on his website: 'I had no idea she was ill; she was so private, never wanted any fuss, and now, gone. A terrible blow to her friends and a shattering blow for all those fans of the programme whose lives were touched every Saturday evening by her lovely heroic character, Sarah Jane Smith... Those sweet memories of happy days with Lis Sladen, the lovely, witty, kind and so talented Lis Sladen. I am consoled by the memories. I was there, I knew her, she was good to me and I shall always be grateful, and I shall miss her.'



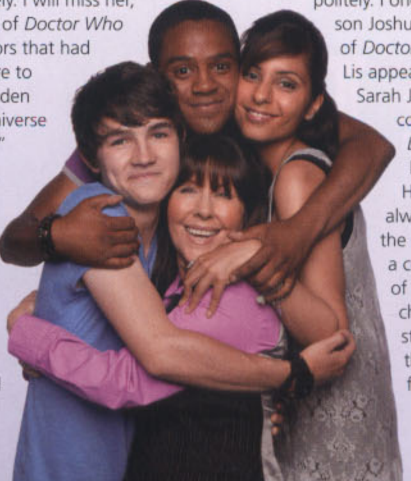
Lis on location for her first story with Third Doctor Jon Pertwee.

Tenth Doctor David Tennant, who worked with Lis in *School Reunion* (2006) and *The Stolen Earth/Journey's End* (2008), and guest-starred in *The Sarah Jane Adventures: The Wedding of Sarah Jane Smith*, said, "I just can't believe that Lis is gone. She seemed invincible. The same woman who enchanted my childhood, enchanted my time on *Doctor Who* and enchanted generations who have watched her and fallen in love with her – just like I did. I feel very honoured to have shared a TARDIS with Sarah Jane Smith, and I feel very lucky to have shared some time with Lis Sladen. She was extraordinary."

The current Doctor, Matt Smith, who starred with Elisabeth in *The Sarah Jane Adventures* story *Death of the Doctor*, said, "What struck me about Lis was her grace. She welcomed me, educated me, and delighted me with her tales and adventures on *Doctor Who*. And she also seemed to have a quality of youth that not many people retain as they go through life. Her grace and kindness will stay with me because she had such qualities in abundance and shared them freely. I will miss her, as will the world of *Doctor Who* and all the Doctors that had the good pleasure to work with Lis Sladen and travel the universe with Sarah Jane."

Meanwhile, *Doctor Who*'s showrunner Steven Moffat, said, "Sarah Jane Smith was everybody's hero when I was younger, and as brave and funny and brilliant as people only ever are in stories. But many years later, when I met the real Sarah Jane – Lis Sladen herself – she was exactly as any child would ever have wanted her to be. Kind and gentle and clever; and a ferociously talented actress, of course, but in that perfectly English unassuming way.

"There are a blessed few who can carry a whole television show on their talent and charisma – but I can't think of one other who's done it quite so politely. I once showed my son Joshua an old episode of *Doctor Who*, in which Lis appeared. 'But that's Sarah Jane,' he said, confused, 'In old *Doctor Who*. From years ago. How come she always look exactly the same?' It's not a comfort today, of course, but children will still be saying that 50 years from now."



OUR SARAH JANE...

After Elisabeth's death, DWM was inundated with letters from readers who wished to share their memories, and pay tribute to, the woman who was part of so many lives for so long. This is just a small sample of them:

One thing that you got from Lis' portrayal of Sarah Jane was that she never treated the character as just another acting job or 'took a day off'. She was fiercely loyal to the role and was well deserving of being the benchmark by which other companions were, and still are, measured. Thank you, Lis, not just for being the Doctor's best friend, but for being a good friend to everyone in *Doctor Who* fandom.

ROB ALMOND LANCASHIRE

I had the privilege of meeting Elisabeth Sladen, just once, as an awestruck 12-year-old *Doctor Who* fan at the Manopticon 3 convention in 1994. We spoke very briefly, at the autograph session. Our talk can't have gone on for more than a minute, yet within those 60 seconds she displayed all the same qualities she brought to Sarah Jane – calmness, kindness and a wonderfully British unassuming charm. Now *that* is a celebrity. Till we meet again, Sarah.

ROB KEELEY EMAIL

Sarah Jane Smith, you were my companion! I remember you, back in the 1970s, dashing fearlessly along corridors or through woodland, the Doctor's scarf flapping ahead of you! So brave, so determined, so caring. Always ready to face deadly danger, never one to back down, always resourceful and grounded. A true companion and friend for the Doctor.

Goodbye Elisabeth and thank you for so many, many happy memories courtesy of Sarah Jane Smith.

PAUL REYNARD MANCHESTER

Like all her fans, I was terribly shocked and saddened upon reading about the death of Lis Sladen; it adds further poignancy to the recent DVD release of *Planet of the Spiders*. Lis' performance was, as always, superb. Very few companions could portray possession so convincingly. Is it any wonder she is still regarded as the most popular of all the *Doctor Who* companions?

PIERRE CASPERSZ EMAIL

I was fortunate to meet Lis at a few events and she was always as fabulous off screen as on. Last autumn I underwent chemotherapy. It was a frightening time, but thankfully it coincided with the last series of *The Sarah Jane Adventures*. It gave me much-needed relief, and allowed me to talk about something other than being ill. There was plenty to smile about at a time when smiling was the last thing on my mind. So, to Lis' family, friends, colleagues and my fellow fans, my deepest sympathies.

PAUL J GUEST EMAIL

Sarah Jane Smith was by far my favourite companion, probably because of her indomitable spirit, which obviously came from Lis herself. Being my mum's age, she was like a second mother to me. My mum always took us on great adventures at home; as Sarah Jane, Lis did this in the realms of time and space. Sarah and Lis were special, not just to me, but also to my daughters, who will miss following Sarah Jane's adventures.

JP GOODWIN NOTTINGHAMSHIRE

Elisabeth Sladen should have been a Dame, she was always a friend to the fans of *Doctor Who*, and she always supported us through the years it was not on television. We will all miss her.

THOMAS S LYLES EMAIL

Elisabeth Sladen lit up the screen. She brought so much charisma to whatever she was in. And now all I can do is quote the Doctor from *School Reunion*: "Goodbye, my Sarah Jane!" – you will be greatly missed.

NOEL WHITEHALL BIRMINGHAM

Joined by Tom Baker in 1974's *Robot*.

"With the passing of Elisabeth, many of us feel that we have lost a childhood friend..."

"The universe has to move forward. Pain and loss, they define us as much as happiness or love... Everything has its time. And everything ends." Goodbye, Sarah Jane Smith. You will never be forgotten.

NICOLA FARR EMAIL

With the passing of Elisabeth, many of us feel that we have lost a childhood friend. I was totally in love with Sarah Jane when I was six – in a way that I think only the very young can be with somebody who's fictional. I spent every week in terror that the latest monster was going to be the one that would deprive us of her – and that's probably one reason why I'm so devastated, now that a real-life monster has finally done so. My heart goes out to her family and all those whose lives she enriched.

MIKE SIVIER EMAIL

I am heartbroken at the news of Elisabeth Sladen's passing. It still has not sunk in, and after watching the CBBC tribute I just couldn't stop the tears. I met Lis a few times and at one convention I met both Lis and her daughter, Sadie. We had about 10 minutes to chat and to have photos, just the three of us and my mum! I will never forget Elisabeth and what she did for me and *Doctor Who* fans of all ages.

LEE ROBINS TIVIDALE

I have been fortunate enough to meet Lis on quite a number of occasions over a period of over 30 years. I initially met her during the filming of *K9 and Company* back in 1981.

I remember, as a young lad, being quite intimidated by the filming, but Lis took pity on me and chatted happily away between takes. Shortly afterwards, she invited a friend and I to a school fête in Ealing that she was attending. I felt very privileged to be there as her guest and reminded her of it some 20 years later when we met at a convention. Lis recalled the event and took me aside after the signing to buy me a drink, introducing me to Nicholas Courtney as though I was a long-lost friend.

I last saw Lis at David Tennant's leaving party in Cardiff on the set of his final *Doctor Who* story. Lis spent most of the evening with Bernard Cribbins, sitting at a table near the makeshift dance floor. The guests and crew alike clearly adored her. By all accounts, she was a remarkable person to work with.

As a fan of the show I'd like to think of her up in that big UNIT base in the sky alongside Jon Pertwee, Ian Marter, Nicholas Courtney and Barry Letts. Certainly, the commentary on the recent DVD release of *Planet of the Spiders* has become even more poignant in light of this tragic news.

To paraphrase one of Sarah's most famous lines: "Don't forget her." Of course we won't.

MARTIN SPELLACEY EMAIL

When Lis died, I just couldn't quite believe it. I still can't get my head round the fact that she's gone. I received the **DWM** *Sarah Jane* Special shortly after hearing the news, which I will keep as a tribute to her memory.

LUKE DAVIS (12) DURHAM

One of my earliest memories includes Sarah Jane, a spider, and Jon Pertwee's regeneration – and it's safe to say that since then I have never liked those eight-legged creatures. I wasn't watching these episodes in the 1970s however, but via a video player with my dad in the 90s, yet Sarah Jane was as much a part of my childhood as she was of the generation she originally entertained – so much so that I own a version of the Andy Pandy outfit and wrote about her in my university application last September! ►

Teeth and curls: Lis returned to *Doctor Who* for the 20th anniversary story *The Five Doctors*.

"Lis had a warm and generous personality and took the time to make people feel special..."

◄ It brought me great sadness therefore to hear of the passing of Elisabeth Sladen, a lovely, talented, thoughtful, beautiful actress who showed such dedication not only to *Doctor Who* and Sarah Jane, but to the fans as well. Lis was a role model, a graceful, brilliant woman who is timeless and will never be forgotten.

LAURA (18) EMAIL

The tears from the TARDIS are falling on America, too. We'll miss you, Sarah Jane!

PEGGY MARONEY GREENVILLE, TEXAS

I met Lis on a number of occasions over the years. We would chat, she'd sign a picture or two for me, and I'd go away delighted. She had a warm and generous personality and she took the time to make each and every person in the queue feel special when they talked to her. I treasure those memories.

JOHN HOWE LUTON

Elisabeth Sladen was an inspirational woman from my home town, making me realise it is not where you come from but the person you are inside which counts. Her death has shown how amazing the *Doctor Who* community can be, pulling together because of a devastating event. It really makes one feel part of something. I am planning to run the Race for Life in her name and I urge many people to do the same. My nan, dad, niece and myself were all upset by her death – four generations of people she had touched.

JASMIN BECKETT (15) LIVERPOOL

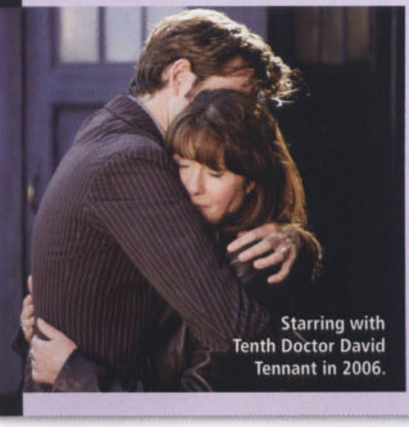
The happiest memories of my childhood are of watching the Fourth Doctor and Sarah Jane at Saturday teatime in some of the most memorable stories that *Doctor Who* has ever produced. When every fan's dream came true and Sarah Jane returned, life was complete once again – surely I cannot have been the only one to cheer when 'Elisabeth Sladen' appeared in the titles of *The Stolen Earth* and *Journey's End*?

Although a light has gone out on part of my childhood with this terrible news, both Lis and Sarah Jane will live on in our hearts forever. I hope that her family will take some comfort from the love that we all felt for her.

IAN BIRCH PETERBOROUGH

I never met Elisabeth Sladen and yet I mourn for her like she was a lifelong friend; and that is what she was, for me and so many others. She was a fine actress and beautiful person, but most importantly, she was Sarah Jane Smith. She was such a positive character for women, not just in sci-fi, but television in general. The legacy that Elisabeth has left us, and why there are so many of us saddened by her passing, is that she made Sarah Jane *real*.

IAIN MAYNARD EMAIL



Starring with Tenth Doctor David Tennant in 2006.

In the late 90s I was Senior Announcer at UK Gold. *The Vortex* was our Sunday morning sci-fi slot and we had just started in-vision continuity. Lis was asked if she would be interested in coming along and introducing some of her *Doctor Who* episodes. She agreed, and was not only a pleasure to chat to, but a good laugh, too. I'll miss her frankness, and her love for the show and for the character of Sarah Jane. I just can't believe she's gone.

GLEN ALLEN EMAIL

I'm just writing this email to say a massive thank you to all the *Doctor Who* fans who have donated to Cancer Research UK in memory of Elisabeth Sladen on the page that my friend Karen and I set up. It truly shows how loved she was that so many people came out in support and to donate in her name, and the messages of remembrance have made me cry more than once. In just over 24 hours *Doctor Who* fans donated over £2,500, which is amazing.

GEMMA EMAIL

I once sat down with Elisabeth Sladen to get our picture taken together. We'd been chatting about families. I asked her how her husband Brian and her daughter Sadie were doing, and she asked about my wife Tracy and my newly-born daughter Kate.

I got a bit weepy as I thought this was to be my final convention and she was my final guest. I told her about my concerns and worries with the responsibilities of bringing up a daughter. She gave me a cuddle and told me not to worry, things would get a lot better. We both laughed and the photographer took his picture, which hangs proudly in my hallway. Lis told me, "Take Kate to the next convention," so she could meet her! I returned home to Aberdeen touched with the advice that this wonderful lady had given.

My daughter Kate is now eight years old, she adores *The Sarah Jane Adventures* and the DVDs are on all the time. I sent a letter to Lis asking if she could send Kate a signed photograph before her eighth birthday, which she did, along with a small letter to myself. Kate now hangs her framed photograph in her room. Kate, sadly, never got the chance to meet Lis.

Lis was a friend who brought warmth and kindness and cared so much about the fans.

EWAN, TRACY & KATE MORGAN EMAIL

A few years ago my son and I attended the Chicago TARDIS convention and had the privilege of meeting Lis. She was wonderful and gracious. When she met my son, Eluides Jr, she walked up to him in the hallway and said hello to him personally. He was gobsmacked that Sarah Jane Smith knew his name! She had actually made it a point to pronounce it correctly the first time; this is no easy feat! Throughout the entire weekend Lis made him and me feel like we were old friends and truly made our time there special. Elisabeth Sladen, you were an amazing actor and a beautiful person.

ELUIDES PAGÁN HOBART

I remember Lis' début as the Doctor's companion in *The Time Warrior* and it didn't take long before I considered her to be the best, standing head and shoulders above all her predecessors and successors.

As adults, we all appreciate how much of the success of the character was due to the wonderful and irreplaceable Lis Sladen.

My husband and I have just become parents for the first time. Our daughter, Elisabeth, was born on 6 April this year. I never imagined that we would lose her namesake less than a fortnight later. A son would have been named Nicholas (after Courtney). How heartbreaking to lose two such outstanding actors in such close succession.

DEBBIE RITCHIE WARWICKSHIRE

Lis was always generous with her fans and remained full of enthusiasm for the programme. I was lucky enough to meet her many times over the years and, despite the huge number of people who always wanted to see her, she always took time to make conversation with everyone. On our first meeting, I commented on how, as a child, I wanted to rescue Sarah Jane from the Mummies in *Pyramids of Mars*. She greeted me warmly with a hug and said: "That's the nicest thing anyone has said to me today!" Just as the Doctor has lost his best friend – in many ways, so have we all.

DAVID McCALLUM MURISTON

Some years ago a friend of mine got to know Lis. When she heard he was having a particularly bad time, she went to his shop to see him and ask if he was okay. The shop he ran was science-fiction-related, so not only was this a very kind gesture, but by going into the shop she was entering a situation where she might have had to sign autographs in her private time. Supporting a friend was far more important to her than any inconveniences that might have resulted. Farewell to the number one companion, and thanks for everything.

ROBIN CLARK EMAIL

During the four series of *The Sarah Jane Adventures* Elisabeth's character gave a lot of advice, not least this: "Life on Earth can be an adventure too, you just have to know where to look."

We will grieve for her but we must also remember what she did when she was alive. So let us celebrate the life of an extraordinary woman, who fought Dinosaurs, Daleks and Davros, Mummies and Morbius and Sontarans and Zygons, who defeated Slitheen, Gorgons and Bane and the Trickster three times! Goodbye Elisabeth Sladen, You will be sorely missed.

OLIVER JACKSON (13) MINETY, WILTSHIRE

SARAH JANE FOREVER

A personal tribute to Elisabeth Sladen by Russell T Davies, writer and executive producer of *The Sarah Jane Adventures*.

© REX

"Lis was gloriously loopy. She lived in a constant blizzard of disasters, through which she would glide like a late-night Lucille Ball."

There are old, damp picnic tables outside the Upper Boat studios, where people often gather for coffee and gossip. I sat there with Lis a good few times. I'd be on my way to a meeting, she'd be on her way to a Slitheen, but we'd stop and take stock. One day, I said, "When you decide you've had enough of all this, just give me a warning. Give me a year's notice, or so. Cos I'll come back for that. If you're going to have a final *Sarah Jane Adventure*, then I'm going to write it." "Ooh," said Lis, all glittering - because she loved talking about this stuff just as much as we do, don't ever doubt that - and then she said, "Do you know how you'd end it?" "Oh yes," I said. She asked me, "How?"

I'm writing this a few days after 19 April 2011, as we all come to terms with the shocking news. Did I ever think I'd have to write this? Never. Oh, never. She is gone, she is gone, and it's still impossible.

We had known that Lis was unwell. She'd asked *The Sarah Jane Adventures* production team, very discreetly, to keep this private. We'd quietly agreed to postpone the new series until next year - and she fooled us all, damn it! Not one of us, during the long conversations we had about the situation, had ever imagined it was this bad. Maybe we'd all thought, so often, how young she was, that we'd convinced ourselves that things could never change.

There are a lot of people now saying that 65 years is no time at all. I'm not sure I agree. I think 65 years is a long, long time. Just look at what Lis achieved with all those years! She enchanted an entire generation; she waited with dignity; she enchanted another. If you want proof of what she means to children today, then take a deep breath, steel yourself and read the CBBC Newsround comments page. It's one of the saddest and most beautiful things I have ever seen, as thousands of boys and girls express their love.

I first met Lis in Joe Allen's restaurant in London. Phil Collinson and I had gone to lure her back on to the screen, with the script for *School Reunion* tucked in our back pockets. We came to meet an actor; we left, hours later, arm in arm, singing through the streets of Soho, drunk as skunks. Good start!

And then, it never stopped. The day after *School Reunion* had finished recording, I went round to Lis' hotel to say goodbye. She sat there, surrounded by flowers - some from Tom Baker, with a handwritten note - and she looked back wistfully on a nice, one-off adventure. I remember leaving her and getting into the lift and thinking: it's not over yet, lady. Oh, not by a long way!

I think that Lis must have found the human race a bit odd. In her experience, people - and men in particular - would do nothing but babble and stutter and boggle. Did she know that it was impossible for us? That we couldn't stand next to her without thinking, "I'm with Sarah Jane Smith!" Since 19 April, a lot of us have worried that she never knew how much she meant to us, how loved she was, or how good she was. She could be so terribly insecure. And yet, and yet... I think, every once in a while, in the pause between moments, you could catch a glimpse of something; a tiny, clever twist in her smile, a certain glint of light in the corner of her eye. Oh, she knew. I honestly believe that she knew.

She was kind and funny and sharp and shrewd, and Anglo Saxon never sounded better than when being muttered in a dark aside from Lis Sladen. But I've been searching for a particular word that applies to her, and I think at last I've found it. Loopy. Yes, loopy. Lis was gloriously loopy, and I loved her all the more for it. She lived in a constant blizzard of disasters, through which she would glide like a late-night Lucille Ball. I was with her once at a *Radio Times* party, when she spotted John Simm across the crowded room. She was utterly determined to talk to him, so she headed straight for him. And I mean literally, in a straight line. Leaving devastation in her wake! Three waiters, the sound system and a TV chef have never worked since. Jane Tranter ended up in the Ladies', sponging the blood off Lis' leg - I'm not kidding! - and I swear, I don't think Lis even noticed. She just kept saying dreamily how lovely John was, and what a nice night she'd had.

She lived her life like that. I'd visit her Cardiff flat, and she'd always be in her dressing gown. Not because she was leisurely, but because something had just exploded. We would wonder, together, how hair dye could possibly have reached the ceiling. I once phoned her and her first words were, "I'm covered in glass because the bus just shattered on top of me and they threw me off." I have no idea what that meant, I'd stopped asking by then!

Oh Lis, you were bonkers and beautiful and you made me hoot. And I know that *Doctor Who* is only a part of Elisabeth Sladen's story; that Brian is the golden thread woven throughout her life; that I have never known a mother love her daughter more.

So we sat at a picnic table and Lis asked me how I would end *The Sarah Jane Adventures*, and I said that she couldn't just retire, could she? I said, "She'd do something magnificent, and then she'd make sure the kids were fine, and then she'd go... up!" "What d'you mean, up?" asked Lis, and she was laughing, "You mean, into the sky?" "Yes!" I said. "She'd go up. Onwards. Outwards. Into the stars. Just... up! D'you fancy that?" "Oh yes," said Lis. "That sounds nice."

So she's rising now. There she goes! Up, up, up, into the sky, and into the stars, forever. Goodbye, Sarah Jane! We love you. Goodbye. DWM

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

Darvill Bedevils Doctor

■ While *Doctor Who* is on its summer break, **Arthur Darvill** will play Mephistopheles in Christopher Marlowe's *Doctor Faustus* in repertory at London's Shakespeare's Globe between 18 June and 2 October (Box office 020 7401 9919). Darvill was a guest on Channel 4's *Fern* on 20 April. **Karen Gillan**, who with **James Corden** was a guest on ITV1's *Paul O'Grady Live* on 6 May, is a *Scottish Fashion Awards* Icons nominee with results in Glasgow on 15 June. *FHM*'s 100 Sexist Women 2011 places Karen at 42 with **Billie Piper** at 72 (Daisy Lowe at 29 might please Matt Smith).

Shakespeare Codes

■ **Catherine Tate**, **John Simm**, **Simon Callow** and **Anthony Head** performed their favourite Shakespeare monologues for Sky Arts 1's *In Love with Shakespeare* on 28 May with the individual speeches being shown in June on Sky Arts 1 and 2. Tate supported Disney Junior TV initiative *A Poem Is* reciting AA Milne's *Us Two* to pictures from *Winnie the Pooh* on 7 May. John Simm received a *Radio Times* cover for *Exile* (out on DVD 13 June) and was *The One Show*'s guest on 27 April.

John Simm in BBC One's *Exile*.

No Black Spots

■ Voice work is no black spot for **David Tennant**, having lately provided Charles Darwin for Aardman 3D stop-motion picture *The Pirates! In an Adventure with Scientists* (released on 30 March 2012) featuring *Comic Relief* Doctor **Hugh Grant**, **Russell Tovey** and **Brian Blessed**. Tennant was dad Joe in Radio 4 divorcee comedy *The Gobetweenies* with **Stuart Milligan**, completing four episodes on 27 May and will narrate a second series of BBC Four's *Twenty Twelve* starring **Hugh Bonneville** and **Jessica Hynes**. Tennant promoted *United* on BBC One's *Breakfast* on 21 April, alongside a **Karen Gillan/Arthur Darvill** pre-recorded interview promoting *Doctor Who*. David's film *The Decoy Bride* in which he stars as James Arbor, received its world première at the Cannes Film Festival in May.

Eccleston's Fuse Lit

■ **Christopher Eccleston** plays Daniel Demoys, a small-time Manchester politician with a guilty secret in *The Fuse*, a five-part BBC One drama about obsession, addiction and redemption executive-produced by **Piers Wenger**. Chris heavily promoted BBC Two's *The Shadow Line* (continuing until 16 June and featuring **Sean Gilder**, **Lesley Sharp**, **Robert Pugh** and **Ace Bhatti**) with appearances on *Front Row*, *Graham Norton*, *The One Show* and *Breakfast* and various print media including a notable interview in *theartsdesk Q&A* on 30 April (via *www.theartsdesk.com*). **Wenger** is also executive producer of Tom Stoppard's *Parade's End* for BBC Two. **Susie Liggat** is producing three-part BBC One comedy drama *Sugartown* featuring **Tom Ellis** and **Miranda Raison**.

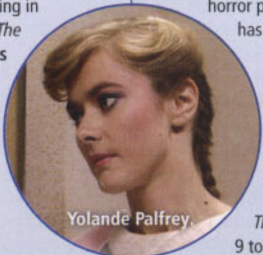
Torchwood Tales

■ **John Barrowman**, who was a contestant on Watch's Thorpe Park located *Scream if You Know the Answer!* game show on 8 May, has a cameo as himself on news satire *Goodnight Burbank* available via the internet. **Gareth David-Lloyd** plays Hale in Syfy's TV movie *Red Faction: Origins* on 4 June. **Burn Gorman** was Carl in Radio 4's *Deep Down and Dirty Rock'n'Roll* on 14 May.

Paul McGann stars as Mark North in Episode 2 of BBC One's *Luther*.

Stage Craft

■ *Rocket to the Moon* at London's Lyttleton Theatre until 21 June with music by **Murray Gold** stars **Joseph Millson** (Matt Beer in Channel 4's *Campus*) as Ben Stark. **Nabil Shaban** plays Constantius II in Ibsen's *Emperor and Galilean* (or Gallifreyan?) at London's Olivier Theatre from 9 June to 31 July. **Penelope Wilton** is Agnes in *A Delicate Balance* at London's Almeida Theatre opposite **Tim Pigott Smith** and **Lucy Cohu** until 2 July. **Louise Jameson**'s *Season's Greetings* tour is no longer happening. For the Beacon Fringe (*www.the-beacon.co.uk*) she is presenting *The Murder Mystery* on 3 June and reprises Lady Ditchling in *Love's the Thing* on 24 June. *The Seeds of Doom*'s **John Challis** is Malvolio in *Twelfth Night* at the Ludlow Festival (25 June to 9 July).



Yolande Palfrey.

TV Craft

■ **Murray Gold** has written the music to ITV1's *Scott and Bailey* starring **Suranne Jones** and **Lesley Sharp**, which began a six-week in May. **Bernard Cribbins** contributed to BBC Two's *Arena: Produced by George Martin* on 25 April. **Paul McGann** guest stars in Episode 2 of BBC One's *Luther*, due in June. Six-part medical comedy drama *Sirens*, produced by **Chris Clough**, launches on Channel 4 in late June. **Andrew Gunn** is a director on *Waterloo Road*. **Charles Martin** directed ITV1's *Case Sensitive*.

Craft Awards

■ **The Mill** picked up the Visual Effects BAFTA Television Craft Award for *Merlin* on 8 May. Other winners were **Steven Moffat/ Mark Gatiss**' *Sherlock* for editing and the **Phil Collinson**-produced *Coronation Street* live episode for direction.

Quickies

■ **Noel Clarke** plays Truman in 3 June cinema release *Screwed*. **Paul Cornell**'s new horror play *Something in the Water* has been recorded for Radio 4.

Obituary

■ **Oliver Elmes**, who designed the Seventh Doctor's title sequence, died in May. **Yolande Palfrey**, who was Janet in *The Trial of a Time Lord* (Parts 9 to 12), died on 9 April aged 54. **Terry Adams**, who was Corporal Riley in *The War Games* (Episode 4), died on 7 April. DWM

THE RETURN OF... regenerations 2011

The critically acclaimed Regenerations Convention returns to The Village Hotel, Swansea on 17-18th September 2011.

Registrations are limited to 200 and bookings are being taken now, don't miss out! Guests already confirmed include **Sylvester McCoy, David Warner, Sophie Aldred, Wendy Padbury, Frazer Hines** **Neve McIntosh** and **Nick Briggs**. Check the website for our full line-up and news of more guests as they are confirmed. Regenerations is a two day convention. Price is £80 for the weekend, send cheques (payable to Regenerations) to 69 Grenfell Park Road, St. Thomas, Swansea SA1 8EZ. Check the website for full details.

WWW.REGENERATIONSSWANSEA.CO.UK

Guests appear subjec to professional commitments

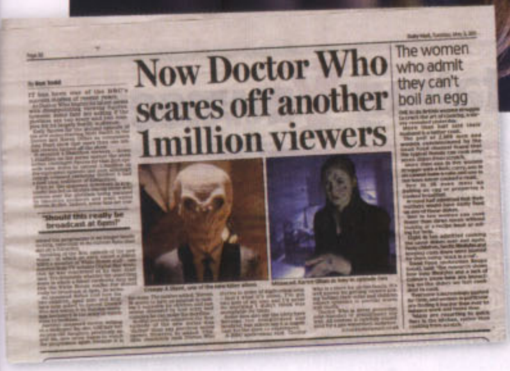
PUBLIC IMAGE

Tom Spilsbury looks at how the new series of *Doctor Who* has been faring in the ratings charts – and reveals the facts behind the stats...

'Now Doctor Who scares off another 1 million viewers!'

(Well, that's what the Daily Mail says, anyway...)

Amy counts up the number of times the tabloids have run their annual '*Doctor Who*'s falling ratings' story. And then, every year, they forget...



Now Doctor Who scares off another 1million viewers

"Should this really be broadcast at 6pm?"

The women who admit they can't boil an egg

TOP 20 PROGRAMMES

Week 16: 18-24 April 2011

Pos	TV Series (Channel, day)	Rating
1	**EastEnders** (BBC One, Mon)	11.01m
2	**Coronation Street** (ITV1, Mon)	10.44m
3	**Britain's Got Talent** (ITV1, Sat)	10.02m
4	**Coronation Street** (ITV1, Mon)	9.90m
5	**EastEnders** (BBC One, Tue)	9.65m
6	**Doctor Who** (BBC One, Sat)	8.86m
7	**EastEnders** (BBC One, Fri)	8.80m
8	**EastEnders** (BBC One, Thu)	8.38m
9	**Coronation Street** (ITV1, Fri)	8.22m
10	**Coronation Street** (ITV1, Fri)	8.21m
11	**Coronation Street** (ITV1, Thu)	8.15m
12	**Emmerdale** (ITV1, Mon)	7.42m
13	**Emmerdale** (ITV1, Thu)	6.84m
14	**Emmerdale** (ITV1, Tue)	6.78m
15	**Emmerdale** (ITV1, Fri)	6.61m
16	**Emmerdale** (ITV1, Wed)	6.60m
17	**Coronation Street** (ITV1, Sun)	6.54m
18	**Emmerdale** (ITV1, Thu)	6.40m
19	**Lewis** (ITV1, Sun)	6.33m
20	**The Reckoning** (ITV1, Mon)	6.06m

Week 17: 25 April - 1 May 2011

Pos	TV Series (Channel, day)	Rating
1	**The Royal Wedding** (BBC One, Fri)	13.59m
2	**BBC News** (BBC One, Fri)	10.76m
3	**Britain's Got Talent** (ITV1, Sat)	10.22m
4	**Coronation Street** (ITV1, Mon)	9.69m
5	**EastEnders** (BBC One, Tue)	9.59m
6	**Coronation Street** (ITV1, Mon)	9.41m
7	**EastEnders** (BBC One, Fri)	9.13m
8	**EastEnders** (BBC One, Mon)	8.87m
9	**Coronation Street** (ITV1, Thu)	8.57m
10	**Coronation Street** (ITV1, Fri)	8.46m
11	**EastEnders** (BBC One, Thu)	8.30m
12	**Coronation Street** (ITV1, Fri)	8.09m
13	**Emmerdale** (ITV1, Thu)	7.78m
14	**Emmerdale** (ITV1, Fri)	7.34m
15	**Doctor Who** (BBC One, Sat)	7.30m
16	**Emmerdale** (ITV1, Mon)	7.24m
17	**Emmerdale** (ITV1, Tue)	7.15m
18	**The Suspicions of Mr Whicher** (ITV1, Mon)	7.15m
19	**Coronation Street** (ITV1, Sun)	7.06m
20	**Emmerdale** (ITV1, Wed)	6.92m

Things that make Britain Great: Fish and Chips. The National Health Service. The 'JR Hartley' Yellow Pages advert. Ant and Dec. Royal Weddings. *Doctor Who* (obviously). And Good Honest Journalism. Oh, hang on...

So, did any of you read the good old *Daily Mail's* report on *Doctor Who*'s ratings performance the other week? 'Disappointing viewing figures' it says here. Given that *Doctor Who* remains one of the BBC's top-rated programmes [*see the ratings charts for the weeks of Episodes 1 and 2, opposite*], presumably the Beeb is pretty disappointed with everything except maybe *EastEnders*. Oh, and maybe they could turn *The Royal Wedding* into a series. That one seems popular.

Let's look at a few facts, shall we?

Episode 1, *The Impossible Astronaut*, had a final BARB ratings figure of **8.86 million**. Down on 2010's 10.08 million for Matt Smith's début *The Eleventh Hour*, true – but new Doctor episodes are always likely to pick up a lot of casual interest. If we cast our net a bit wider, we see 8.62 million for 2006's *New Earth*, 8.71 million for 2007's *Smith and Jones*, and 9.14 million for 2008's *Partners in Crime*. Suddenly, the rating for *The Impossible Astronaut* looks less 'disappointing', and more 'business as usual'. Mind you, 'business as usual' for *Doctor Who* would translate as 'pretty stunning' for most of the rest of television. As has been the case for the last seven years, the Doctor is sitting pretty in the upper echelons of the television charts, alongside rival soap operas *EastEnders* and *Coronation Street*, and entertainment show *Britain's Got Talent*.

The thrust of the *Daily Mail* article – and indeed, even of such trusted industry journals as *Broadcast* – was the observation that *Doctor Who* had dropped noticeably for its second episode. Despite the *Mail*'s notion that the viewers had been 'scared off' by plotlines that are 'too scary and too complex', perhaps there's a more straightforward explanation for the second episode's (still excellent) rating of **7.30 million**. As with many of the previous Episode 2s, there was a decrease of a million or more viewers. This is, in fact, quite common across most television dramas. Series launches are always given the most publicity and hype. 2005's *The End of the World* saw a decrease of over 2.8 million from *Rose*. *The Shakespeare Code* fell by almost 1.5 million from the previous week's *Smith and Jones* in 2007. And last year's *The Beast Below* rated with 1.7 million fewer viewers than *The Eleventh Hour*.

These drops are never permanent or part of a continuing trend, and in every case ratings have risen again for Episode 3. This tradition continued in 2011, with *The Curse of the Black Spot* bouncing back up to **7.85 million**.

So, the question remains, has there been – as the *Daily Mail* would have us believe – a stark downturn in *Doctor Who*'s ratings since its 2005 comeback? Well, as always, some episodes have performed better than others, but the bottom line is that since the big return, no episode has rated lower than six million (6.08 million for 2006's *The Satan Pit*, in fact), which in itself would be a huge hit for any British television drama. The average ratings for each series since the return (not including anomalous figures for Christmas Specials *etc*) have been 7.9 million (2005), 7.7 million (2006), 7.5 million (2007), 8.0 million (2008) and 7.7 million (2010). So the figures for 2011 so far certainly seem broadly in line.

We should also point out that none of these figures take into account iPlayer. Each of the first three 2011 episodes were accessed a million times within the first seven days of availability. Even if we take a *very* conservative guess and suggest that only half of these are new viewers, that's still an awful lot of extra people who aren't acknowledged in BARB's figures in the charts above. Of course, other shows also add to their numbers with iPlayer *etc*, but few quite as much as *Doctor Who*, which is clearly a show that people want to catch up on, even if they're out on a Saturday night.

And while we're talking about Saturday nights, how has the rest of telly been faring, given how disappointing the figures have been for *Doctor Who* and *Britain's Got Talent*? (Oh yes, Simon Cowell's freak show is failing too, dontcha know...? Only ten million are watching!) Well, *Doctor Who*'s lead-in show *Don't Scare the Hare* failed to reach even two million viewers. Hare today, gone tomorrow, by the looks of it. *So You Think You Can Dance*, which has followed *Doctor Who* in BBC One's schedule, has hovered between three and four million. Hospital drama *Casualty* has managed a respectable five million or so. Meanwhile, over on ITV1, *New People do the Funniest Things* struggled to reach two million opposite *Doctor Who*. In its later 7pm slot, *Sing if You Can* has averaged 3.2 million.

So, case closed by the looks of it. *Doctor Who* is clearly doomed. But join us next issue anyway, as *Public Image* examines the alarming slide of the *Daily Mail*'s circulation figures... DWM

GALAXY FORUM

DOCTOR WHO
FREE MASSIVE POSTER!
MEET THE DOCTOR'S WIFE!

Sinister Silence, swashbuckling Amy, petrified Pirates! And the death of Doctor Who – It's your letters!

The first half of the new season is nearly over. So what do think of it so far? Let's go back to that first story...

IMPOSSIBLY GOOD?

I'd just like to say how much I loved the first episode of Matt Smith's second series, *The Impossible Astronaut*. I think Steven Moffat has done an absolutely incredible job at stepping *Doctor Who* up. It felt scarier than ever before and the Silence are such an amazing and terrifying monster.

FENELLA WALSH (15) EMAIL

The Impossible Astronaut was a brilliant start to the new series. I was on the edge of my seat the whole time and I can't wait to see how the story unfolds. My only worry was that it was on the same day as my sister's wedding! I was so annoyed that they were both happening on the same day. But being the dedicated Whovian that I am, I left my sisters wedding to come home and watch the episode. I loved every minute!

LAURA J ROBINSON DUKINFIELD

What an amazing episode *The Impossible Astronaut* was. The Silence are a fantastic creation and that scene with Amy in the rest room was pure brilliance. I also loved the scene between Rory and River, their characters are really developing in this series. The American settings were just great and really gave the whole thing a bold and striking look. I'm glad that Steven Moffat has changed the format and opened the series with a two parter. It really gives the series a great start and gets things moving quickly.

RYAN DALY LONDON

TEXT IN!

Message us from your mobile!

- **DAVID McCOMB** I'm that much of a *Doctor Who* fan I went into my local newsagents and spent £15 buying mags including **DWM** and *Radio Times*.
- **JED R** Tell the Time Team to stop being prescriptivist about language and that 'gay' has changed meanings before, so it has again.
- **DAVID PERRY** Wondering how the Doctor's nemesis got into the TARDIS in the TV Movie? Simple. He had a Master key!
- **ANTHONY** *A Good Man Goes to War* – best title ever?! *The Curse of the Black Spot* – Bad skin condition? Pirate rash? Brilliant either way!
- **KEV** Please do a guide to DVD Easter Eggs. I've got all the DVDs but don't know how to access these silly Eggy things.
- **EMMA LUCY** Doctor Who and the Pirates! That's just made of win! Steven Moffat, I bloody love you!

Send your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

---

* SERVICE PROVIDER: TELECOM EXPRESS, 0870 8804869.

I'm very disappointed that the BBC decided to spoil the mystery of who dies in *The Impossible Astronaut*, by releasing spoiler photos on the day of transmission. While it didn't ruin the episode for me, it did ruin the build up to that scene, as I felt like I knew exactly what would happen. (Though I did love the rest of the episode – it's just a shame this ruined the beginning.)

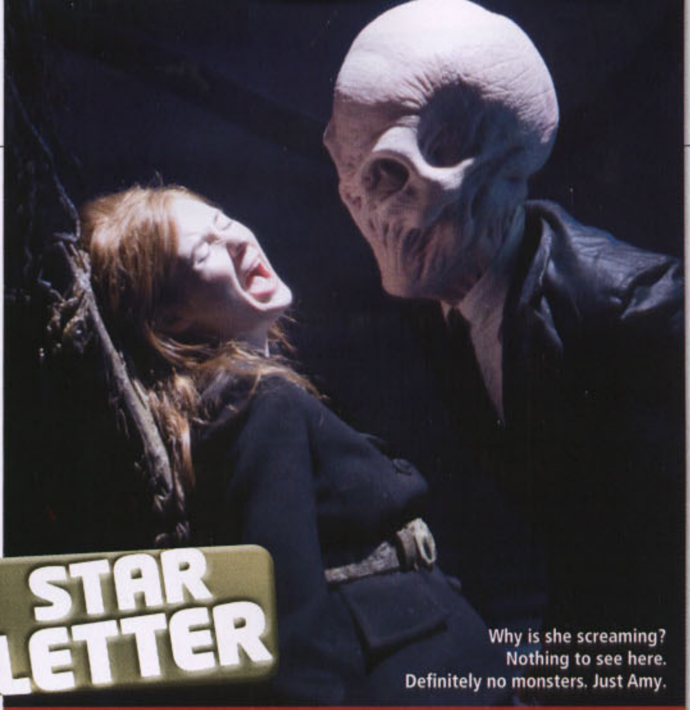
MATHEW NICOLSON EMAIL

Having your existence forgotten about by a good-looking young woman the second she turns her back is something that resonated very deeply with me.

CHRISTOPHER GROUNDS FACEBOOK

The Silence is simply the most terrifying alien species ever in the series. Forget your Daleks, Cybermen, Weeping Angels *etc*. The way that Silent destroyed the woman in the toilet was truly horrific. My daughter was peering out through her fingers! I thought the series was scary when I was her age but I don't think there was anything approaching these levels. Absolutely fantastic!

SIMON WICKS LINCOLN



Why is she screaming? Nothing to see here. Definitely no monsters. Just Amy.

STAR LETTER

I've just finished watching *The Impossible Astronaut*. It was lots of fun; however, I must admit to a bit of disappointment that writer Steven Moffat chose to open a new series with an episode devoid of any type of monster. On top of that, we had silly scenes such as Amy rushing to the White House washroom, only to stand there doing absolutely nothing, then leaving without having used the facility! And although it was exciting to see the mysterious control room seen in 2010's *The Lodger* again, it was odd that there wasn't anyone or anything guarding the entrance. I thought for certain we viewers would finally get a chance to see the Silence. Perhaps later in the series?

CHUCK HANSEN ILLINOIS, USA

Chuck's letter wins him a copy of *Rat Trap*, the latest audio adventure for the Fifth Doctor, out on CD this month from Big Finish price £14.99.

What a very strange way to start a whole new season full of people watching it for the first time: a confusing time paradox from the off, a depressing plight for all the main characters and – in possibly the most astounding lack of taste seen in the show for many a year – Amy reveals that she's going to be a mother right before trying to shoot a child dead. *Doctor Who* shouldn't be this sadistic and grotesque, surely?

NICK PEAT FACEBOOK

After *The Impossible Astronaut* I was very annoyed. If I was going to give up my time in the sun for *Doctor Who* it'd better be good. It wasn't. I don't know why, it might have been the confusing plot or maybe it just could not live up to the pre-series hype.

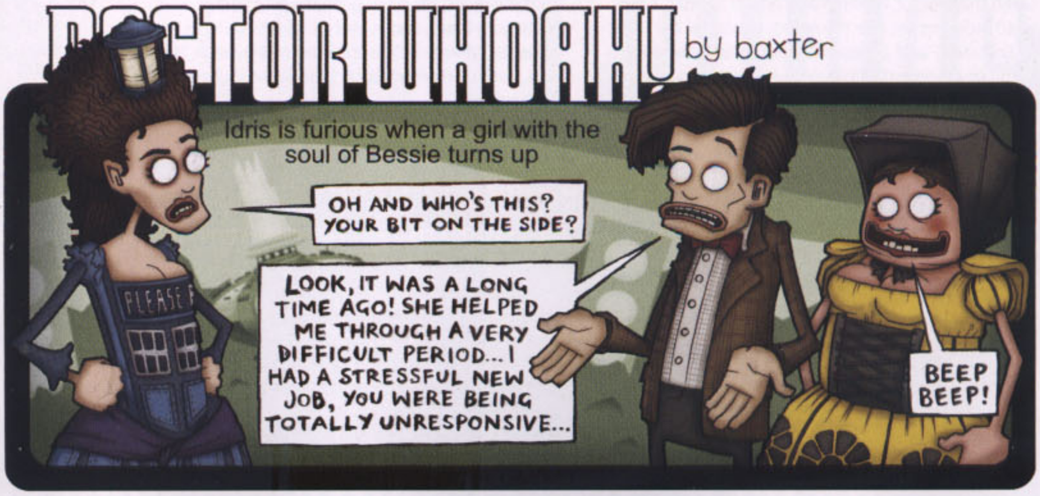
However I did, of course, tune in for *Day of the Moon* and... I apologise. I should have been more patient and trusted Steven Moffat. It was a brilliant episode and resolved most of the plot points from the previous episode, while leaving some major ones for what looks to be an amazing series. Please forgive me.

RICHARD SMITH EMAIL

THE WHOLE OF THE MOON

The opening scenes of *Day of the Moon* have to be the most unnerving and harrowing scenes since Sarah's attempted escape from the Kaled dome in 1975's *Genesis of the Daleks*. I did wonder as I was watching if it was a bit much for a 6pm audience, but then I recalled my nine-year-old self wishing Mary Whitehouse would just go and bury her head back in the sand and leave the rest of us to enjoy the show.

Steven Moffat promised that this year was going to be the 'Ghost Train', and if what we've seen so far is anything to go by, then he isn't pulling


DOCTOR WHOAH! by baxter
Idris is furious when a girl with the soul of Bessie turns up
OH AND WHO'S THIS? YOUR BIT ON THE SIDE?
LOOK, IT WAS A LONG TIME AGO! SHE HELPED ME THROUGH A VERY DIFFICULT PERIOD... I HAD A STRESSFUL NEW JOB, YOU WERE BEING TOTALLY UNRESPONSIVE...
BEEP BEEP!
PLEASE

SEND YOUR LETTERS TO... Galaxy Forum, *Doctor Who Magazine*, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit our Facebook page at www.facebook.com/doctorwhomagazine

any punches. If the rest of the series is of the current standard then we are in for one hell of a treat!

JULIAN MURPHY CAMBRIDGE

Day of the Moon is truly the most terrifying thing I have ever seen. The Apollo moon landing has inspired me for as long as I can remember, but now I'm not going to be able to watch it without wondering what I've seen that I don't remember. Steven Moffat: you've done a wonderful job of properly scaring me and my friends.

RACHEL PHILLIPS (19) LONDON

For the first time ever, we in America are seeing each and every episode of the new season only hours after their BBC broadcast! I cannot thank BBC America and the BBC enough for continuing to support what is definitively the best show ever made.

MICHAEL MAGRO PENNSYLVANIA USA

I loved the location filming. Having been to Monument Valley and swum in Lake Powell, it was great to see this magnificent scenery in *Doctor Who*.

NICK NEWTON NORTHALLERTON

I thought *Day of the Moon* was brilliant and surreal. However, I was bugged by the Doctor encouraging humanity to commit genocide to wipe out the Silence! Isn't that one of the worst crimes a Time Lord can commit? In his defence he told them to run, but why go to such extreme measures? It's not like they've masterminded an evil plot – they are just there watching and waiting, plotting and planning. I didn't see anything evil from them, apart from killing Joy.

SAM HERNAMAN FACEBOOK

This was an ambitious, epic story, and somewhat darker in tone than recent adventures. Matt Smith gave me some laugh out loud moments, and I was genuinely taken aback when he rounded on his companions. There are shades of the Seventh Doctor in his manipulation of his friends and games being played here. Though he's much flirtier now!

JAMES SLOAN EMAIL

Bluff pirate Henry Avery. Ha-har, me hearties!

SHIP-SHAPE SPOT?

Well. wasn't that fun? A beautifully-crafted tale and lots of high seas drama. Amy seems to have endless skills, sword-fighting being the latest thing. Hugh Bonneville shown like a true time-honoured Captain of his boat. Then we are zapped to a futuristic home of the Siren, who by the way was ably realised by Lily Cole. Excellent episode, but now we are reminded of events still to come... Roll on the next few stories!

PHILLIP ARCHER LONDON

Just as *The Eleventh Hour* kept robbing the Doctor of every opportunity and gadget at his disposal, in *The Curse of the Black Spot*, he once again had to survive on pretty much his wits alone. I loved how he was using the sonic more like a security blanket-cum-torch, rather than something he picked up at Ollivanders (as it seems to have become of late). It was nice that he kept getting it wrong instead of having a big plan worked out from the start!

Hugh Bonneville was an excellent choice for Avery, and the story was very, very well directed – it could have easily descended into a Johnny Depp parody.

Steve Thompson clearly understands the show, and his balance of well-written, believable characters who could have been little more than well-worn clichés, was exemplary.

ANDREW TOMLINSON LONDON

I have to say, I loved *The Curse of the Black Spot*. The music was divine, the story was clever and engaging, Lily Cole was mesmerisingly beautiful and Amy looked amazing in her pirate 'get-up.' However, what I want to know is who on Earth is that woman who keeps appearing to Amy through a hatch?! I can't decide whether I'm intrigued or scared by her...

EVIE CLIFTON (15) LIVERPOOL

I have been a fan since the start of Doctor Tom, and have followed it ever since, and will always continue to do so, but I've never forgotten that *Doctor Who* is, at heart, a show for children. The first two episodes weren't easy to follow for my two sons (aged six and eight) and I found it hard trying to explain it to them myself at times.

The joy of the revived series has been that we can all enjoy it. I want an entertaining and occasionally thought-provoking story with a beginning, a middle and an end. *The Curse of the Black Spot* may not have been as clever, but it was much more satisfying and got a much more positive reaction from the boys.

TERRY WARNER WITHAM

SPOLIER PHILE

I have to say, Mr Moffat, that I disagree with you about spoilers on forums [*see* Production Notes *last issue – Ed*]. The small section of fandom that is dedicated enough to log onto a website specifically designed for talking about *Doctor Who* aren't going to stop watching the series just because they already know the resolution to the story arc – they're more likely to watch the series until the finale just to see the short summary they've read brought to life. And does it matter anyway if a few people know? The majority of fans, when confronted with this 'ghastly little show-off' offering to feed them spoilers, will just say 'no'. It's just that a few of us don't.

OLLIE SAYEED (15) EMAIL

twitter

@DWMtweets

Join other DWM readers on Twitter!

- **@shinyford** Loving the new Character Options Lego-ish Dr Who sets. My childhood has arrived only 40 years late.
- **@missadric2** Moff's notes again inspired me, he also makes me proud to say I'm a 'Whovian'! *The best* bit of **DWM** has to be that!
- **@Fire_My_Laser** Just read the preview for *The Doctor's Wife*. Looks awesome! Zero keeps appearing. We've had a prisoner, a point, and a room! Cool.
- **@BarnabyMoo** *The Curse of the Black Spot* most enjoyable episode in a wee while. Hugh Bonneville can walk my plank any day.
- **@TechDudeGeorge** Got my first ever issue of **Doctor Who Magazine**. Must say I freakin' love it! Can't wait for next month

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue!

MOFFAT'S PASSION

I really enjoyed reading the interview with Steven Moffat in **DWM** 433. It's so reassuring to get a sense of the passion and love he has for the show and his optimism for its future. I've still not decided whether I find his statement that we will not see all of the Doctors depressing or heartening. Depressing in that we will miss out on all those as-yet-untold adventures and heartening in that it is possible for the Doctor to live on forever. To hurtle through time and space, into new and exciting realms ►

Why not start from the very beginning? (A very good place to start.)

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

DEAR DWM,
I have been a huge *Doctor Who* fan since its regeneration in 2005. I've always wanted to watch some of the earlier stories, but have been put off by the vast number of them! Where do I start **DWM**?! Which Doctor? Which series? The very beginning seems so scarily far away, and I know there are many 'missing' episodes. Any help? Thank you.

JULIA DAWSON EMAIL

DWM REPLIES: Well Julia, there are a number of options for you to consider. There were 156 *Doctor Who* stories before you began watching with *Rose* in 2005 – that's 696 delicious episodes in total. Of these, 108 are missing from the archives, although soundtracks for all of the missing stories exist and are available to buy from AudioGO.

So, you could, if you were feeling brave enough to embark on your own personal 'Time Team', start with the very first episode from 1963, *An Unearthly Child*, and savour the whole lot. It might not take as long as you think – assuming you watched non-stop, without any breaks for trivial matters like eating or sleeping, it would only take you about 12 days to watch the lot, from the title sequence of *100,000 BC* to the end credits of the 1996 TV Movie.

Alternatively, you could sample the best of each era and see what tickles your fancy; according to the results of **DWM**'s *Mighty 200* poll in issue 413, **DWM** readers rate *The Evil of the Daleks*, *Genesis of the Daleks* and *The Caves of Androzani* as the best of the 60s, 70s and 80s respectively. Meanwhile, the best of the First, Third, Sixth and Seventh Doctors were voted as *The Daleks*, *Inferno*, *Revelation of the Daleks* and *Remembrance of the Daleks* respectively. Everyone loves a Dalek it seems.

Another option would be to just take a deep breath and dive in at random. Most stories can be enjoyed without any need to know what's gone before, and *Doctor Who* has had such a wonderful history, chances are you'll find something you'll enjoy. What do other readers think?

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

In Loving Memory of
Elisabeth Sladen
1946-2011

Elisabeth Sladen as Sarah Jane Smith is remembered in this moving – and superbly edited – tribute from Stuart Humphryes. Search YouTube for: **Babelcolour Tears for Sarah Jane**

RUSSELL T DAVIES
Creator, Sarah Jane Adventures
BREAKING NEWS
ELISABETH SLADEN DIES
Doctor Who writer: She was a ferociously talented actress
BBC NEWS 21:39 S THE SARAH JANE ADVENTURES, HAS DIED AT

Russell T Davies was one of the first to pay tribute to Lis on the night the news of her death broke, in a heartfelt interview on the BBC News 24 channel. Search YouTube for: **Russell 19.4.11**

CBBC's *Newsround* had the responsibility of breaking the sad news to younger viewers – which it did with great skill and sensitivity. Search YouTube for: **Newsround Sladen 21.04.11**

ITV's report featured rare clips of Lis' TV work and tributes from, among others, former *Doctor Who* producer Phil Collinson. Search YouTube for: **Granada Elisabeth Sladen**

SUBS
MY
Sarah Jane
A TRIBUTE TO
ELISABETH SLADEN

Just after *The Impossible Astronaut* débuted on BBC One, CBBC broadcast a special programme celebrating Lis' life and the character of Sarah Jane. Search YouTube for: **My Sarah Jane Official**

◄ that we are unable to conceive or imagine. There is something quite fitting about that, I suppose.

I certainly have great confidence in the show under Moffat's genius and no matter what the future holds for *Doctor Who*, I feel sure that such dedication and love will continue to surround it for years to come yet.

HANNAH TOUGHER EMAIL

ED'S RIGHT TO REPLY

I thought I'd respond to Matt Betts and your other readers in **DWM** 434, *re* Gary Gillatt's review of the *Mara Tales* DVD in the previous issue.

I was in overall charge of producing the extras for the *Mara Tales* set. I agree there were one or two comments about producer John Nathan-Turner which, on reflection, might have been removed from the Peter Grimwade feature. That said, if Grimwade were alive today, I suspect the criticism would have been harsher still.

Matt's offer to provide some positive comment on the *Dragonfire* DVD feature was particularly interesting, because I am editing that feature at the moment! However, I can assure Matt that there's no need – those involved in making *Dragonfire* gave very positive interviews, so the documentary will have an upbeat tone.

In features covering the making of a television programme, the recollections of those who made the programme and were there at the time, are paramount. If their comments gainsay the passionately-held views of some fans, that is unfortunate, but it's not a good reason to ignore them.

I would have much preferred to have made programmes which were more celebratory, both about *Kinda* (which I love) and the Davison years (my favourite era). Conversely, the *Dragonfire* documentary will doubtless convey a view of that serial which is far more positive than my own. But in programmes that are largely interview-based, where the thrust of the interviews points firmly in one direction, the programme must follow.

ED STRADLING EMAIL

OH, BEHAVE!

Issue 434 was great; I particularly loved Gary Gillatt's description of Jon Pertwee, the best Doctor Who of all, as being 50% Austin Powers, 50% Bea Arthur and being 'resplendent in blue from hair to heel' Wonderful!

STEVE BLACK EMAIL

RUMBLED OF RAMSAY ST

Alright, Jack Chapman of Luton, you've got me rumbled [*see last issue's Star Letter in* Galaxy Forum *– Ed*]. I did indeed insert some *Doctor Who* references into my *Neighbours* scripts. (Although I don't take credit for the 'random David Tennant mention'.) But what did you miss? Um... well, Frazer once owned a vintage roadster – called Bessie. At least four Doctors and quite a few companions have had minor supporting roles (there was a Judge William Hartnell from memory). And my crowning glory was mentioning the planet Vortis during a commitment ceremony. Sad fanboy that I am!

Could a Zarbi soon be moving into Ramsey Street...?

PETE McTIGHE EMAIL

MESSAGE FROM THE POPE!

I'd like to relate a recent experience I had when purchasing painted *Doctor Who* miniatures on e-Bay. After seeing a beautiful painted Kandy Man (from 1988's *The Happiness Patrol*) I bought it and awaited delivery. Upon receipt, I was surprised and delighted to receive a signed photograph of the Kandy Man signed by David John Pope, the actor who had played the Kandy Man in only his second acting role on television! *And* it turned out that he was also the painter himself! I was thrilled by this as I was always a fan of this homicidal confectioner.

DAIN LOCKE BRISBANE, AUSTRALIA

ROWAN'S FAVOURITE!

On Easter Sunday morning in his Cathedral Church the Archbishop of Canterbury, Dr Rowan Williams, began his Easter sermon with a reference to the Seventh Doctor!

"Some of you might just remember an episode of *Doctor Who* a couple of decades ago called *The Happiness Patrol* where the Doctor arrives on a planet in which unhappiness is a capital crime, and blues musicians lead a dangerous underground existence."

It is refreshing to know there are other ecclesiastical fans of the Doctor out there – especially if that fan is the Archbishop himself.

THE VENERABLE EDWARD SIMONTON
ARCHDEACON OF SAINT ANDREWS

BRITISH, AND PROUD!

It seems lately that a lot of people, including Steven Moffat, are saying our lovely American *Doctor Who* fans are more determined than British fans. Fans from the US have became more noticeable in the last few years as the show has became more popular over there, but in all seriousness some British *Doctor Who* fans have been there since the start, 1963. Dedicated ever since. Maybe some of us aren't the 'shout it from the roof tops' type but I don't think any of the determination limelight should be taken from the ones who have been there since the beginning – who I want to thank for keeping it going and carrying on the most amazing British legacy!

JASMIN BECKETT (15) EMAIL

That's all for now – next issue, fearsome Flesh and the Doctor's wife! **DWM**

ON THIS MONTH...
25 YEARS AGO

It's June 1986 and DWM 113 is filled with news, fantasy casts and, er, Gary Russell!

DOCTOR WHO MAGAZINE
Jon Pertwee
Interview

WORKING TITLES

'Story two of the new season carries the intriguing title of *Mindwarp*,' reported *Gallifrey Guardian*. 'This, like *Mysterious Planet*, is very much a working title and [producer] John Nathan-Turner was careful to point out that both will definitely change before broadcast later this year.' And indeed they did change – both adventures were eventually transmitted as part of the 14-part epic *The Trial of a Time Lord*. However, the working titles would stick in the minds of many fans as the 'real' titles for decades to come – despite the fact that they went unused!

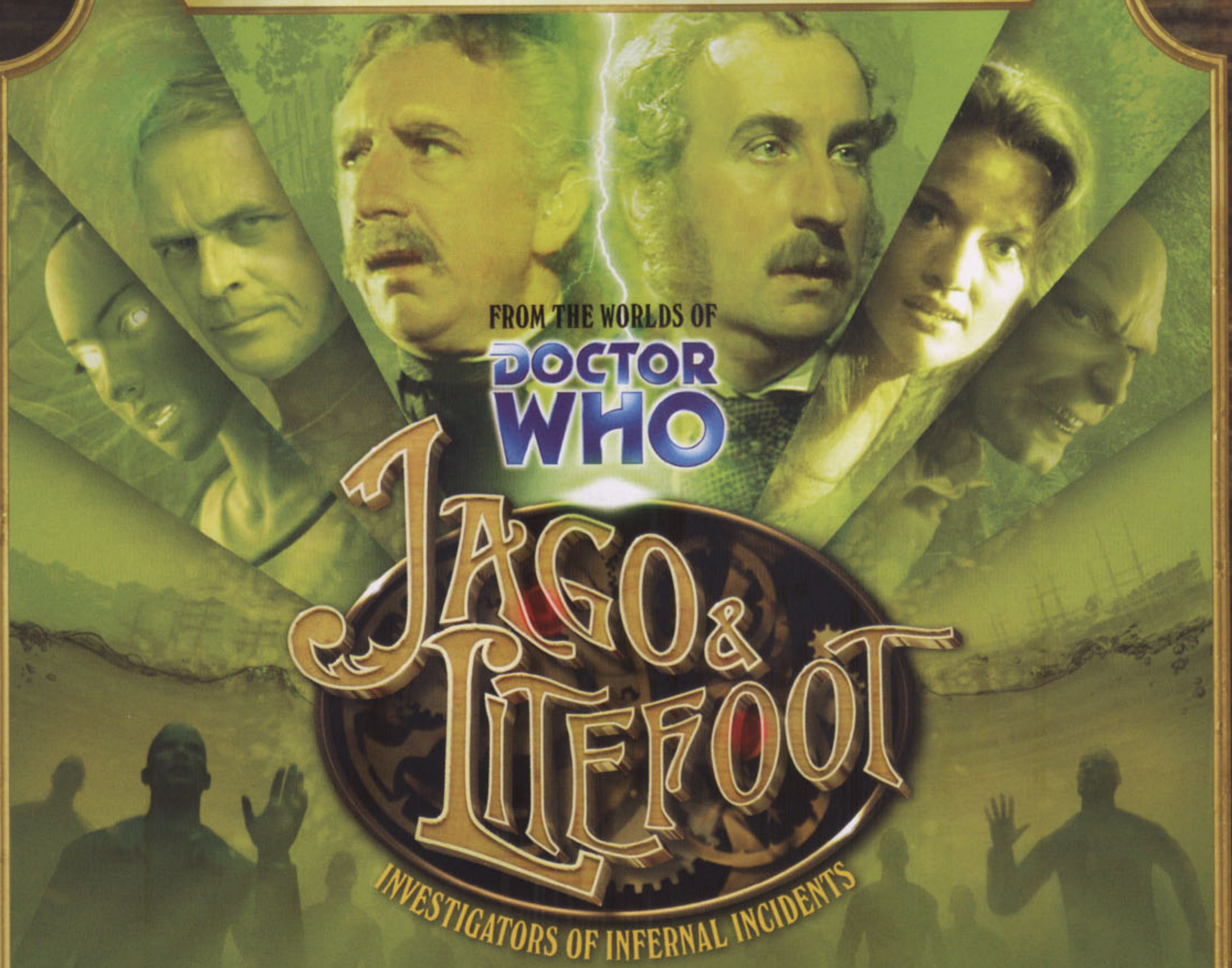
MONEY NO OBJECT

DWM revealed the 80's-tastic results of its casting competition, in which readers were invited to fantasise who they would like to see in a *Doctor Who* film if money were no object. To play the Doctor, 'The two most popular nominations were for John Cleese and David Bowie. Tom Selleck, Peter O'Toole, Charles Dance, Anthony Hopkins, Robert Hardy and Bob Geldof were also suggested. The companions suggested included Samantha Fox, Madonna, Jayne Seymour, Grace Jones, Natassia Kinski, Felicity Kendal, Joan Collins, Judy Trott, Nigel Havers and Sean Connery. Back in the real world, the Doctor's next companion would actually by played by an actress few, if any, had thought to suggest – Bonnie Langford.

OOH, HE'S GORGEOUS!

On the letters' page, *To the TARDIS*, Lindsay Hunter of Barnsley asked, 'Is your reporter Gary Russell the same one whose picture hangs over my bed, next to the ones of Matthew Waterhouse, Paul King and Adam Carrington? The same Gary Russell with whom I fell madly in love with when he played Dick in *The Famous Five*?' **DWM** confirmed that this was indeed the case, and printed photos of the handsome young man as proof. Today Gary bides his time as a BBC Wales script editor. And he still hasn't changed a bit.

FULL CAST AUDIO DRAMA ON CD AND FOR DOWNLOAD



FROM THE WORLDS OF DOCTOR WHO

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BBC

A Good Man Goes To War

BBC one BBC one HD

Saturday 4 June 2011

The pieces of the puzzle are starting to come together - and the time has come at last for a good man to go to war...

Preview by BENJAMIN COOK

You poor, nerve-shattered thing. How are you feeling? "Terrified, sad, excited, baffled... all of those things in the space of a second," says Matt Smith, challenged to predict how **DWM** readers will be feeling in the aftermath of the shocking cliffhanger to Episode 6, *The Almost People*, in which Amy was outed as a flesh avatar and ended up a puddle of gloop on the TARDIS floor. "She exploded!" laughs Matt. "I bet you didn't see that one coming." The stage is set for one heck of a mid-series finale...

"Rory and Amy aren't your typical married couple," insists Arthur Darvill, in an understatement of, frankly, universal proportions. "You're not going to see us canoodling and talking about what's for dinner. Marriage is kind of looked on in such a weird way at the moment, and it's like we're saying, 'Actually, no, it *can* be exciting.' Amy marrying Rory surprised him a lot, and surprised him into trusting that she wants to be with him - but he's had to prove

DOCTOR WHO

SERIES TWO EPISODE 7

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Alex Kingston, Frances Barber, Simon Fisher-Becker
WRITTEN BY Steven Moffat
DIRECTED BY Peter Hoar

QUOTE, UNQUOTE

RIVER SONG: "This is the battle of Demons Run. The Doctor's darkest hour. He will rise higher than ever before – and then fall so much further. And I can't be with him till the very end."
RORY: "Why not?"
RIVER SONG: "Because this is it. This is the day he finds out who I am."

IN A NUTSHELL...

Hanging among the stars in the far distant future, an asteroid – and a bleak grey fortress built into the misshapen rock. This is Demons Run. In a prison hospital, Amy Pond kisses her one-month-old daughter goodbye. "Wherever they take you, however scared you are," she tells her, "I promise you, you will never be alone."

Twenty thousand light years away, the Doctor has a message for the Twelfth Cyber Legion. The Last Centurion has a question that consumes his every waking moment. And at Stormcage Containment Facility, in the fifty-second century, River Song is preparing to escape for what may be the very last time...

himself. He waited 2,000 years for her, so he's made a massive sacrifice already, and now he's seen the woman he thought was his wife explode before his eyes... this isn't what married life is supposed to be like! In a way, the Doctor is messing up their lives. There is an element of trust there, but also Rory knows that the Doctor has put him - and, more importantly, Amy - in terrible danger."

The real Amy Pond was kidnapped a while ago - shortly before this year's series opener, *The Impossible Astronaut/Day of the Moon*, or possibly during it - and is manacled to a slab somewhere white and terrifying. While Amy's heart, mind and soul have been hanging out with Rory and various Eleventh Doctors, seeing off pirates, sentient asteroids and a walking, talking, sexy TARDIS, her actual self is nine months gone, watched over by a one-eyed midwife whose bedside manner amounts to sliding open a hatch and telling her to push.

"Hopefully, **Doctor Who Magazine** readers will be asking a lot of questions right now," says Matt. "That's what's great about this particular series. Isn't it wonderful to have a writer in Steven Moffat who's never predictable? I really hope that's something that I've taken into the acting, and Karen [Gillan, who plays Amy] and Arthur have, too."

"A young married couple without a kid? They're just dating," scoffs Steven. "You tell yourself you're married - and it's nice, it's sweet, you've got a bit of paper, you had a party, you share a kettle - but really you're dating. That doesn't feel tremendous. That's where the idea of a baby started. But I wanted Amy to have a baby just like *that*," he says, clicking his fingers. "I thought, 'What am I going to do? Time compression?' Then I thought, 'Wouldn't it be cool if it wasn't really Amy travelling with the Doctor and Rory for the first half of the series? This was the ideal opportunity to get around the fact that Amy is pregnant. Matthew Graham [writer of *The Rebel Flesh/The Almost People*] was very happy when I thought of that, because it's a good shocker for the end of his two-parter."

If you're reading this issue on the day it hits the newsstands, you've still TWO WHOLE DAYS to wait to see how the Episode 6 cliffhanger is resolved. **DWM**'s advice? Focus on your breathing. Try to avoid lying down on your back. Massages can help you cope; they also help relieve anxiety. Why not ask a friend, if you have one, to massage your shoulders and back during *So You Think You Can Dance*? Have hot towels standing by. Visit the toilet regularly. And for pity's sake - make sure you know the difference between pulling to open and pushing!

"Quite a good thing is to imagine someone halfway out the door," says Steven, asked how to plot the perfect episode. "They'll just stay long enough to see what the hell that's about, and then you give them another mystery, and lure them through the story piece by piece. That's how to do it. *A Good Man Goes to War*, couldn't be more exciting."

Indeed, it's packed to the rafters with action, adventure, twits, turns, and enough monsters to fill a battlefield. "It's an odd scenario, because we know that the Doctor is marching to his death; he's being shepherded towards the moment that we saw at the beginning of the series. Is there any escape from it? Is there any possibility that he can escape what is a piece of written time, an unrewritable moment?" He smiles. "I have every confidence in him."

What's more, we're finally going to find out some more information about River Song. But perhaps not quite *everything*... "There's going to be an element of frustration," acknowledges Karen, "as we've been waiting so long for River to reveal who she is. It's really exciting! By the end of the episode, you'll be desperate to find out what happens next - but you'll have to wait till the autumn."

But let **DWM** echo Steven's conviction that you'll enjoy this episode all the more if you *don't* go hunting for spoilers. (Okay, so you know where to look. Probably online. But you don't have to. Don't do it to yourself. This isn't just an episode preview, it's an intervention. STEP AWAY FROM YOUR COMPUTER.) "All we've done for this episode in terms of keeping secrets, is I've said, 'Let's not tell people,'" admits Steven. "That's it. That's all we can do. Unless someone needs to know, don't tell them. Don't tell your boyfriend. Don't tell your girlfriend. Don't tell anybody, and then we cross our fingers. But stuff still gets out, and you'll find stuff on the web... but honestly, if you don't know what's coming, it will make watching this episode so much better." Spoilers! You have been warned.

"It's constantly pushing boundaries, this show," smiles Matt. "Yes, it's been on the television a long time, but that doesn't mean we're not reinventing it every day in the way that we make it, and the stories we tell, and the type of things that we're tackling. We're really at the top end of trying to do things that are bold and brave. In Steven, we've a writer who's taken that on board and run with it." DWM

"Rory knows that the Doctor has put him and Amy in terrible danger!"

A River runs through it... Alex with David Tennant in *Silence in the Library*.

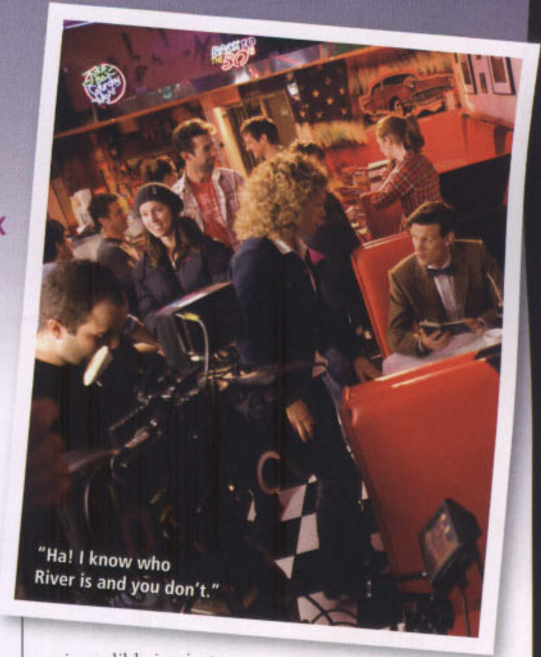
"Oh, you're good..." River meets Amy.

"My old man didn't see that, did he?" What's River been getting up to behind the Doctor's back?

DOCTOR SONG CONFIDENTIAL

It's not long now before River's big secret is out. But what does *Doctor Who* regular Alex Kingston make of her back-to-front journey? "It's hard to get your head around," she says...

Interview by BENJAMIN COOK


"Ha! I know who River is and you don't."

Spoilerphobes, relax. This interview comes in two parts. It's the first time that Alex Kingston has talked openly about River Song – who she is, how she came to be, and what this means for the Doctor – but we're saving the spoilery stuff until next issue, by which time you'll have seen Episode 7, *A Good Man Goes to War*. Or else we fear the Moff will send the boys round. [*BBC Wales' very own version of the Mitchell Brothers: Edward and Gary Russell. Brrrr! – Ed*]

"From the very first moment she was introduced, the implication has been that River is somebody extremely important to the Doctor," Alex tells **DWM**, "and very, very close and intimate with him. But then when Steven told me that River is –"

Snip!

This is where we replace the sound of Alex's voice with *Big Brother*-style bird song. (Option two: put your fingers in your ears and shout, "La la la, not listening!")

Presently –

"– and I wasn't expecting that," concludes Alex, as we cut the birdsong.

Well! Who saw *that* coming?

Is there a danger, we ask, of River losing her fascination once we find out who she is? Is it the mystery that maketh the woman?

"I hope not. Right up until the reveal, people are enjoying trying to guess. Is she really on the Doctor's side? Or is there something more to her? Is she actually *not* such a good person? Even once we know who River is, I don't think we've lost her potential for adventure. I suspect Steven has a lot more cards in his hand."

Alex discovered River's top-secret identity shortly before recording the 2011 series opener, *The Impossible Astronaut/Day of the Moon*, in America. "Steven [Moffat, showrunner] told me," she explains. "He hadn't wanted to tell me before, because he didn't want it to affect my performance. Just the knowledge immediately changes how you respond to or feel towards the people you're working with."

So was it difficult keeping secrets from your co-stars?

"It wasn't so hard. They knew I had secrets."

Did they try to get it out of you, though?

She laughs. "Absolutely they did! But I wouldn't tell. They had secrets, too. Karen Gillan absolutely knows the future of Amy. She knows how she will end her time. I know it now, but I didn't for a while, so that was *her* special secret."

Most characters in long-running TV dramas evolve, from episode to episode. River sort of does the opposite: she evolves backwards. Her first appearance, in 2008's *Silence in the Library/Forest of the Dead*, depicted her final meeting with the Doctor, and her death. "Pretty much every time we embark on a scene, we have to talk through where we are at that moment, what's gone before, who knows what, is this a truth or is it a lie...? That's the fun of it, but it's hard to get your head around."

Does she get confused?

"Totally confused," she admits. "There are all these threads floating around, like a jellyfish's tentacles, dangling back into last season, and probably into the next. It's like an incredibly intricate jigsaw puzzle. Steven is very, very clever. How does he contain all those concepts in his head? This is where he's almost –" She hesitates. "I sometimes think, my God, he's autistic, but autistic in the most brilliant way. He can't be just one man. He's a committee of people. He's got serfs in his head, all doing the job for him."

When Alex filmed the Library two-parter, did she know that she'd be asked back?

"I assumed that it was a two-episode story arc," she says, shaking her head, "and that was it. It was David Tennant's last season, and then there was a year break, so I didn't know for a long time. When I got the call to say they wanted to write more episodes for River and asking if I'd be interested – because it was only upon me saying 'yes' that she'd be brought back – I had a long conversation with Steven [Moffat, showrunner], and he said that he'd always, from when he first created River, intended her to come back. He knew her trajectory from the outset, but he kept it all very close to his chest, as Steven does."

When River returned in 2010's *The Time of Angels/Flesh and Stone* – despite having snuffed it in *Forest of the Dead* – the Doctor had regenerated. "I was there ►

"Until the reveal, people are enjoying trying to guess. Is she really on the Doctor's side? Or is there more to her?"

"Come on love, pucker up!" The Doctor's back for more in *A Good Man Goes to War*...

River and Amy have a shared secret about the Doctor in *The Impossible Astronaut*.

> "I kept saying Matt is going to be brilliant. He's fantastic, and now he's nominated for a BAFTA!"

to, essentially, support Matt [Smith] and Karen in their first few weeks." The Angels two-parter comprised the first block of episodes of the 2010 series to be shot. "I'd already established myself as a character, so it was to make Matt and Karen feel comfortable. It's a juggernaut of a show, and there was enormous pressure on them. *Everybody* seemed to be under an enormous pressure to succeed."

Alex knows the pressure of working on a 'juggernaut' of a show all too well: she played Elizabeth Corday in American medical drama *ER* from 1997 to 2005. "Your perception changes," she reasons. "I was nervous about committing to *ER*, but it was scarier when I finished. I had a child by then, which I didn't when I started. I'm very much the breadwinner - the one keeping our family together financially. That's a massive burden when you're leaping into the unknown."

What advice did Alex offer Matt and Karen?

"Well, I'd been living in the States. I knew that *Doctor Who* was successful with David, but I don't think I really understood what an enormous pair of shoes not only Matt was having to fill, but also the new producers - and Steven taking over from Russell T Davies. Everybody was expecting them to fail. I was like, 'Guys, what's your problem? It's going to be huge.' I was so relaxed. Literally, my only advice was, 'You're fine. You're all winners.' I kept saying to Piers [Wenger] and Beth [Willis, executive producers], 'Matt is going to be brilliant. He's fantastic. I don't know what you're worried about. He's absolutely going to step into those shoes and walk the walk.' Of course, I was right. Matt has just been nominated for a BAFTA - the first Doctor ever to be nominated.

"David had already done it for a few years when I joined the show, so he was very much in the rhythm of not only the physicality of the Doctor, but also the day-to-day filming and line-learning. It was a well-oiled machine. Everybody knew how the day would roll. Whenever there was a break, David and the crew would play cards, to keep them... not distracted, but to keep the energy up. I like playing games, too. I was with these fabulous astronauts, and we'd play singing games...

The gang assembles for a press screening in New York.

© GETTY

"This lot," she says of the current team, "are very different. The fact that Arthur [Darvill, who plays Rory] is around as well - they've become this incredible little gang, this threesome. They go off and do things together on the weekends. They go to gigs together. They get drunk together. They all enjoy to party. They don't have children, they're not parents yet, and they're aware that they've been given this incredible opportunity as young actors - so they're enjoying it to the hilt."

On set in America last November, Alex told **DWM**: "Matt, Karen and Arthur are very close, so I slightly feel like I'm an outsider stepping in and... not intruding, but... it's almost like, every time I come back, I have to re-establish myself." Does she still feel left out sometimes?

"Well, no, they're always really welcoming, but I don't party quite as hard as they do. I tried to the other night, and oh my God - I failed miserably!"

A night out in Cardiff?

"Yeah, a couple of bars. Enough said. They've got the stamina. I don't have that anymore. They have amazing energy. I feel, sometimes, a bit protective of them. That's the maternal side of me coming out. Sometimes I look at Karen and I'm like, 'Just be careful.' But it's lovely to keep coming back. I'm seeing them grow as young people and as actors. They have more and more confidence. They continue to blossom."

A few weeks ago, Alex's ten-year-old daughter, Salone, came to visit her on set. "Initially, she found *Doctor Who* a bit scary," says Alex, "but I gave her the box set of last season for Christmas, and now she watches those over and over again. Ten, for her, was the right age to dive in and enjoy it. We've since watched some old David Tennant episodes, but some of those, she says, scare her. 'I can't watch this bit!' I think because she knows Matt, Karen and Arthur, and because she's seen the filming, she can disassociate herself from the fear. She can tell herself, 'That's green screen' or 'That happened in that studio.' I don't know what it's like for her seeing her mummy in it. This is pretty much the only thing she's ever seen me do."

Salone is a big fan of CBBC spin-off *The Sarah Jane Adventures*, too. "We don't get it in America," says Alex, "but whenever she's with me here in England, she likes to watch them." When Alex is working away from home, she misses Salone desperately. "It's very, very hard. It's why actually, on those episodes, it was so perfect, because it was her spring break, so she was able to join me on set." Salone is back at school now, in LA. "I'm doing a play [Schiller's 1784 political drama *Luise Miller*, at the Domnar Warehouse] in London after this, because it pretty much coincides with her summer holidays."

Has Alex always been a dab hand at balancing her dual roles of working actress and parent?

"For me, I love the work I do, always - and I have to work because I have to support my child. At the end of the day," she says, "my daughter will always come first."

TO BE CONTINUED...

Discover the world of Sarah Jane Smith...

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You call me 'SEXY'!

Ah! She wasn't really the Doctor's Wife after all. She was the TARDIS! Suranne Jones tells DWM how she brought Idris wheezing and groaning into existence...

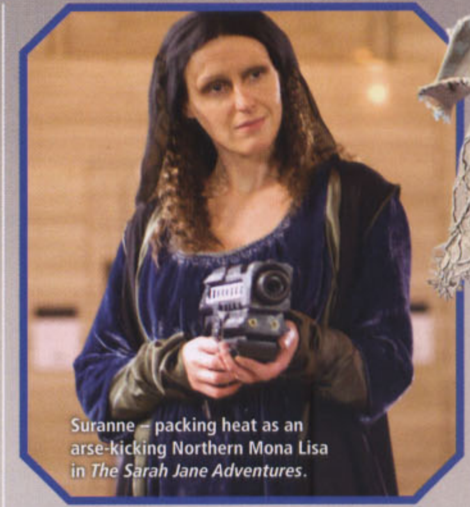
Interview by **DAVID BAILEY**

"When my agent first told me about the role," Suranne Jones reveals, "she said, 'It's mainly you and Matt Smith running round a planet, having an adventure.' And I said, 'Okay, brilliant.' Then I got the script, and I was like, 'Oh. *Riiight...*'"

It's a sunny morning in October 2010, and we've joined Suranne at the Soho offices of *Doctor Who*'s PR company for a sneaky chat about her role in *The Doctor's Wife*. She's spent the morning so far in round-table interviews with various TV-listings magazines, desperately trying to avoid saying the wrong thing about her character. The secrecy surrounding the show is obviously playing on her mind when we sit down to chat.

"I know the media has to work with soaps to do spoilers and things like that, a lot of the long-running shows have to do that," she says, "but what I respect and love about *Doctor Who* is that they don't. And I think it's really, really important. A lot of the actors don't know what's going on half the time – you listen to them, trying to figure things out. I think that it's the way to be. You don't know everything about all the American TV series. Did everyone know everything about *Lost*? No, because it takes the oomph away. And I think with something as special as *Doctor Who*, you should treat it special and keep it under wraps and let people guess. I think it's brilliant that they do that, and long may it continue. I hope no-one does find out about this character until it's out there..."

Of course, by now, a few weeks after the episode's transmission, it *is* out there. Suranne played Idris, who turned out to be the physical embodiment of the Doctor's TARDIS – and the 'Doctor's wife' of the episode's title. But at the time of this interview – though the other journalists she's spoken to today are still in the dark – we already know the truth. And Suranne knows we know. And we *know* she knows we know. But what we're still wondering is: how on *earth* does an actor get a handle on that kind of role?

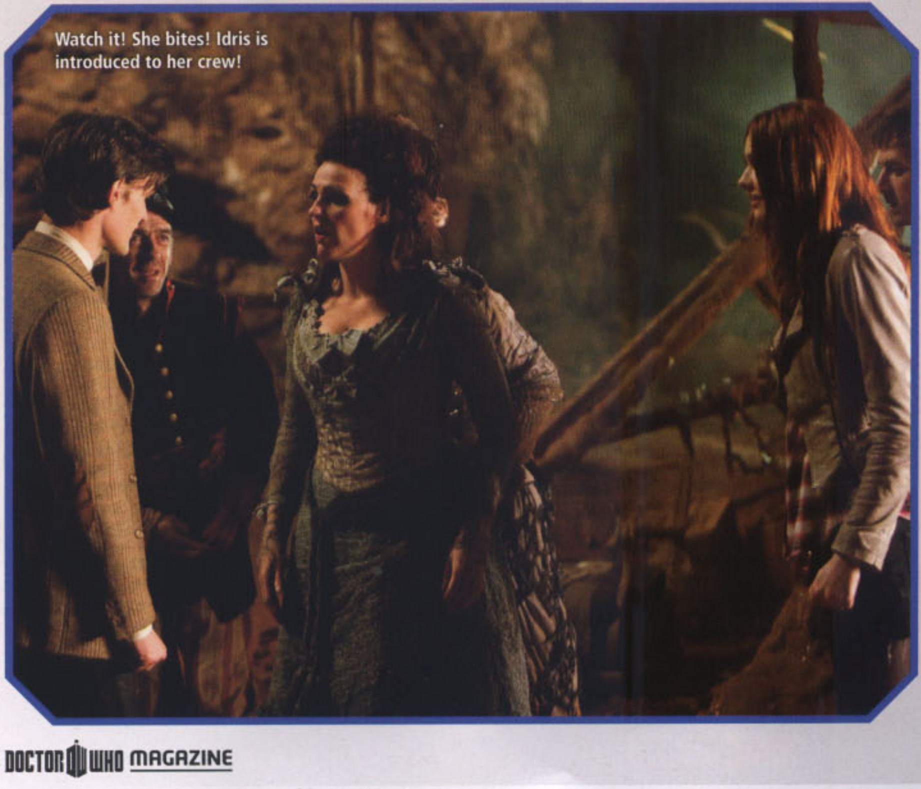


Suranne – packing heat as an arse-kicking Northern Mona Lisa in *The Sarah Jane Adventures*.

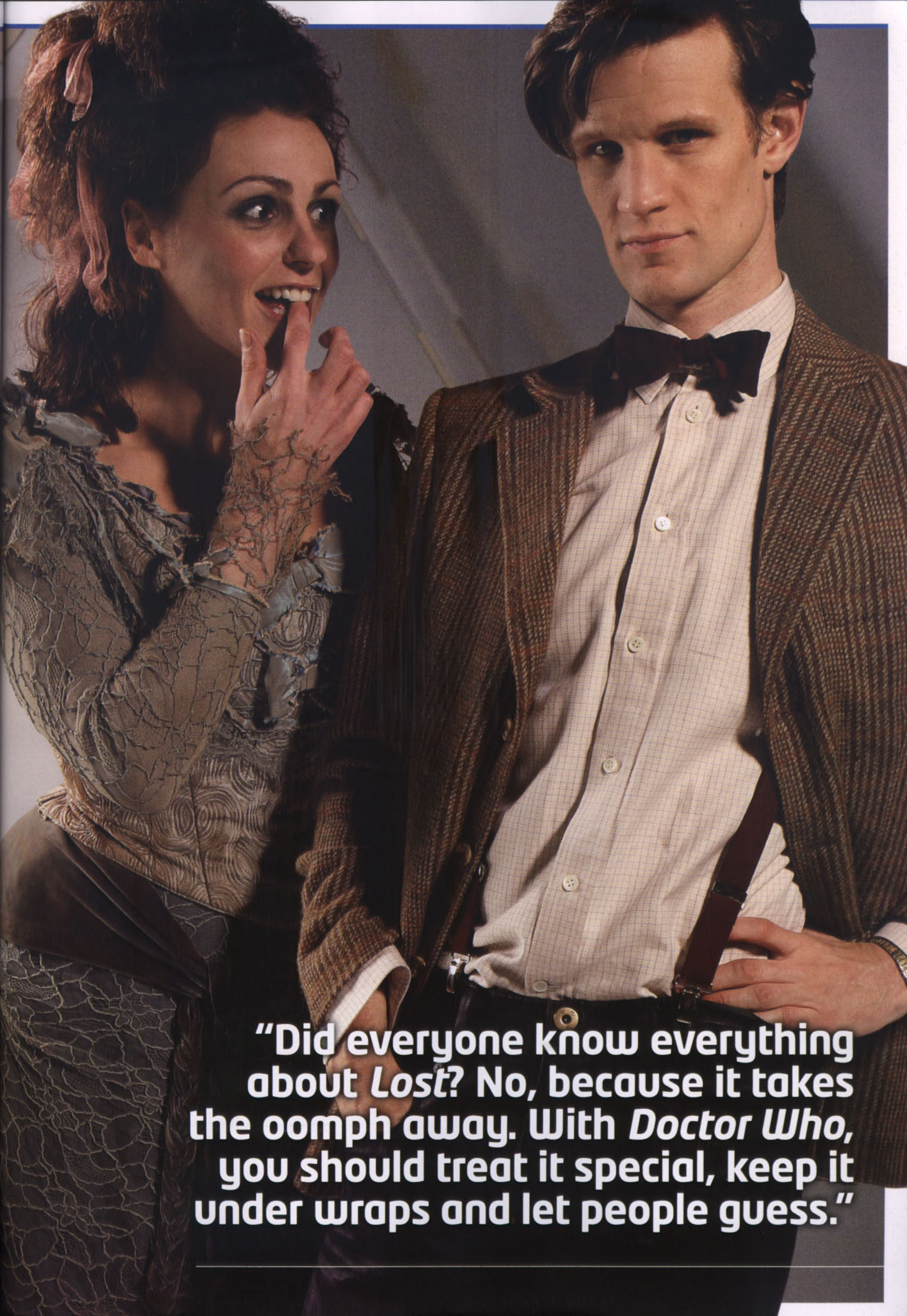
"At first, I just thought, no she *can't* be," she laughs. "I didn't understand all the matrix and the rift energy, and this, that and the other. I just read the script, and Neil's writing just kind of leapt off the page, so that really helped me. With previous roles, I've spent time with a murder squad team in Manchester, or I went to a prison to research *Unforgiven* – but you can't research being the TARDIS."

Suranne – a play on her real name Sarah Anne – found fame in 2000, when she débuted as *Coronation Street*'s Karen McDonald. After leaving the soap, she went on to a varied and successful career on stage, screen and radio. Her biggest roles have included the BAFTA-nominated *Unforgiven* (also starring the Fifth Doctor, Peter Davison) and last year's *Single Father*, in which she co-starred with David Tennant. But despite more years out of *Corrie* than in it, many people's impression of Suranne is tied closely to the character of Karen. In fact, she drew on that brash, Northern vibe when playing the most unlikely Mona Lisa in her guest spot in *The Sarah Jane Adventures: Mona Lisa's Revenge*. But any viewer coming to *The Doctor's Wife* with ideas of slammed Rovers doors or screeching on the cobbles got a big surprise. "This is definitely the unexpected Suranne Jones," she says.

"I do a lot of Radio 4 dramas, and I do a lot of theatre when I can – I get to express myself in many ways through a lot of other mediums, I suppose. All the last ►



Watch it! She bites! Idris is introduced to her crew!



"Did everyone know everything about *Lost*? No, because it takes the oomph away. With *Doctor Who*, you should treat it special, keep it under wraps and let people guess."

jobs I've done have been very, very different. My agent and I have really looked for the right kind of scripts.

"Mona Lisa was a Northern, arse-kicking character, but for Idris I thought I'd go for a received pronunciation, 'mad professor' type of voice. That was a choice to make it more universal, because the TARDIS should be neutral and universal. Hopefully, people will understand that I've gone for something different and not slag me off for that. She's such an extraordinary character, I was able to push it and go into this other place, be this weird, extraordinary thing. And I think it really suits the character, actually, what we've done with it.

"After we finished recording this episode," she continues, "I sent a card to Richard [Clark, the episode's director], saying, 'Thanks for pushing me into doing something so different with it.' I enjoy doing lots of different things. It's up to people to open their minds and think, 'She can do something different'. It's likely that they'll go, 'Hmm, actually, I'm not used to her doing that...' I do what I do, and I love doing what I do, so I can only hope that people see me enjoying it."

Suranne describes the chance to play this very unusual role as "a real honour – as well as very scary." The TARDIS has been around for 48 years, but this is the first time she has been given a face and a voice. But, despite the alien roots of her character, Suranne approached the role from a very human viewpoint.

"It's the TARDIS getting used to a human body, that's the first thing," she says. "She doesn't actually become the TARDIS until towards the end of the episode – and then, of course, she's starting to die. Neil Gaiman's writing has got a real lovely arc to her adventure. When the Doctor gets used to the idea that she is the TARDIS, they then have this strange, lovely 'married couple', 'mother/son', funny, argumentative thing. Matt and I were thinking if they spent any more time together it would be like a sitcom – it's that kind of relationship."

"It's so beautiful, the writing is *so* beautiful. I was crying when I first read the script!"

But the timescales involved mean this wouldn't be your average Dench/Palmer pairing. "She's 700 years old, so they've been having a relationship for 700 years, and she's never been able to speak. It's so beautiful, the writing's *so* beautiful. I mean, I was crying when I first read the script."

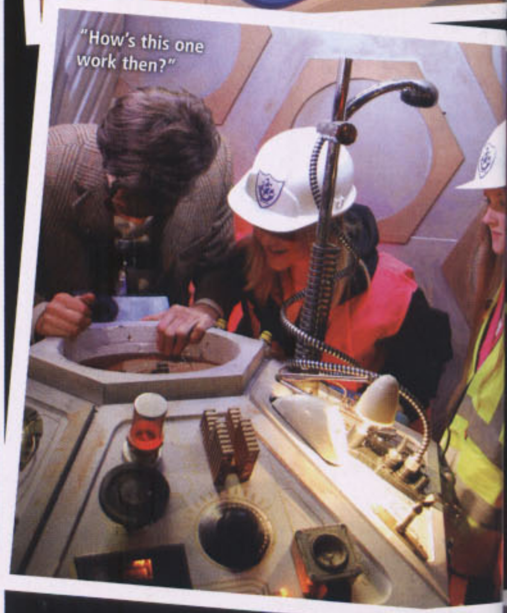
She describes Neil Gaiman's script as "really beautiful," adding, "When she speaks to the Doctor after she's died, when the TARDIS revives her so she can speak to him one last time, it was really hard to do the scene without getting emotional myself. She should be kind of ethereal and less emotional than the Doctor is, but it was really hard and in the end, the director said, 'You know what? It's whatever's coming from you, so let's go with that.' And Matt *really* broke down. Karen [Gillan, who plays Amy] and Arthur [Darvill, Rory] were going, 'No-one's ever seen the Doctor like that, ever!' And Matt said, 'It's great to do that, because the Doctor doesn't get emotional. He doesn't cry – but there he is, blubbing like a little boy.'"

We don't often see the Doctor blubbing uncontrollably – and when we do, it's over those people who mean the very most to him. So, perhaps it's no surprise that the TARDIS – his oldest friend, and the 'wife' suggested by the episode's title – could elicit such a reaction. But just what *is* the relationship between the Doctor and his ship? Suranne has already described it as both "married couple" and "mother/son" – but, on further analysis, it would seem to evade both of those labels. Is *The Doctor's Wife* a simple love story?

"We discussed it a lot," she says. "I'm 700 years old, so I needed to have a gravitas about me. I also know more than the Doctor, which is really unusual. So, when the Doctor's stuck, Idris is very calm, she just knows everything. She's also stuck in this weird timescape where she's experiencing the future and the past together – like the Doctor does. She's so in tune with him, yet she knows more than him. So, it's *almost* a love story, but it's a motherly relationship as well. This is a boy and his blue box, but when she materialises in human form – and obviously it's a woman, he always calls her 'she' – I think it's more mother/son. I don't know. It's difficult. They just love each other. Let's say it's *not* a love story, but they do love each other."

Having already had a little nibble of the cherry with her guest role in *The Sarah Jane Adventures*, Suranne was delighted to be offered a role in

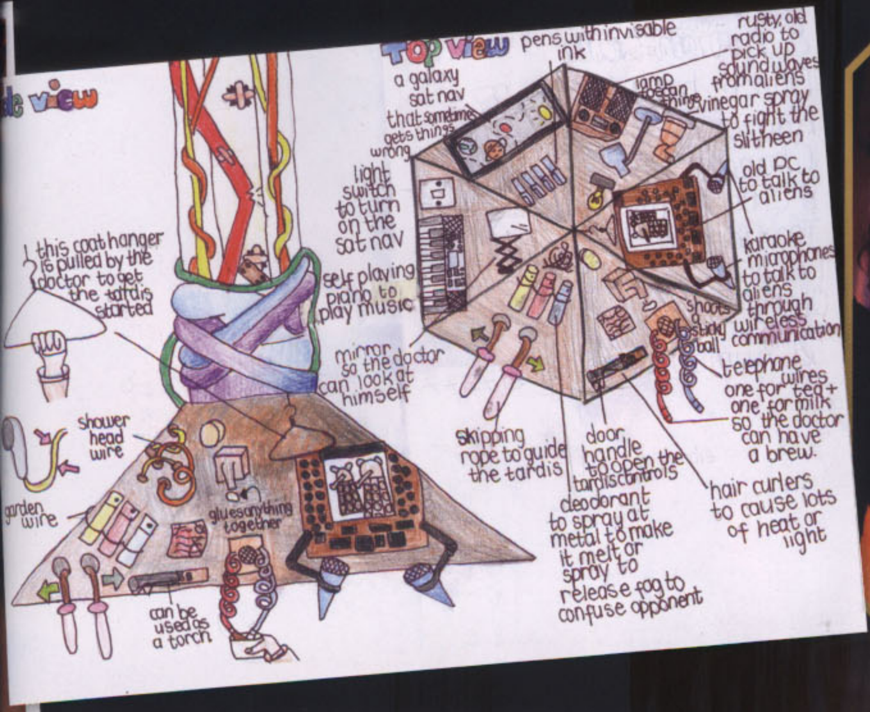
Competition-winner Susannah Leah gets to see how work is progressing on her console and to meet designer Michael Pickwoad.



"How's this one work then?"

"Well, it'll be nice to get out of the House, Idris, dear."

Matt Smith gets some tips on time travel from the new TARDIS engineer!



de view
this coat hanger is pulled by the doctor to get the tardis started
shower head wire
garden wire
glues anything together
can be used as a torch
Top view
pens with invisable ink
a galaxy sat nav that sometimes gets things wrong
light switch to turn on the sat nav
self playing piano to play music
mirror so the doctor can look at himself
lamp to scan things
rusty, old radio to pick up soundwaves from aliens
vinegar spray to fight the Slitheen
old PC to talk to aliens
karaoke microphones to talk to aliens through wireless communication
shoots a sticky ball
telephone wires one for tea + one for milk so the doctor can have a brew.
hair curlers to cause lots of heat or light
skipping rope to guide the tardis
door handle to open the tardis controls
deodorant to spray at metal to make it melt or spray to release fog to confuse opponent

The new console is brought to life by some TARDIS magic.

BUILD YOUR OWN TARDIS!

It's the evening of 29 September 2010, and **DWM** is in a damp quarry not far from the *Doctor Who* studios. And, quite frankly, never in the history of human endeavour has so much mud been marched through by so many people. (**DWM**'s shoes still haven't recovered.) The design team is putting the finishing touches to a junkyard full of shattered TARDISes. The lighting folk are dangling precariously from rocks. The cameramen weave through the piles of scrap metal, converging on Matt Smith and Suranne Jones, who are running through a rehearsal of tonight's big scene.

They are standing around a dinky little TARDIS console – in the episode, this is the makeshift time machine that the Doctor and Idris cobble together to help them defeat House's wicked schemes. But in real life, it was dreamt up by 11-year-old Susannah Leah, winner of a *Blue Peter* competition to design a TARDIS console.

Tonight, Susannah has come to the set, along with her mum and a small team from *Blue Peter*, including presenter Helen Skelton. Nobody is being allowed near the new TARDIS console, not while Matt and Suranne run through their top-secret lines. Even Susannah herself has no idea yet of what part her console plays in the episode. And despite a cunning pincer movement to fool the crew – Helen on one side, **DWM** on the other – we're unable to get a closer look just yet.

But not to worry: Helen has brought sweets, so we all stop for a chew and a chat with winner Susannah.

"It's over a year since I did the design," she tells us. The competition was launched in late 2009, and Susannah was announced as the winner in February 2010. But, despite the wait, she says, "It's very exciting to be here. It's very official!"

There's a break in activity round the console, and Helen charges in with her cameras. They whisk off Susannah to film their interview around the console, playing with this gizmo and that gadget. ("I broke a bit," Susannah admits later. "We fixed it, though. Improved it.") While Helen nips off to film some pieces to camera, we collar Susannah again.

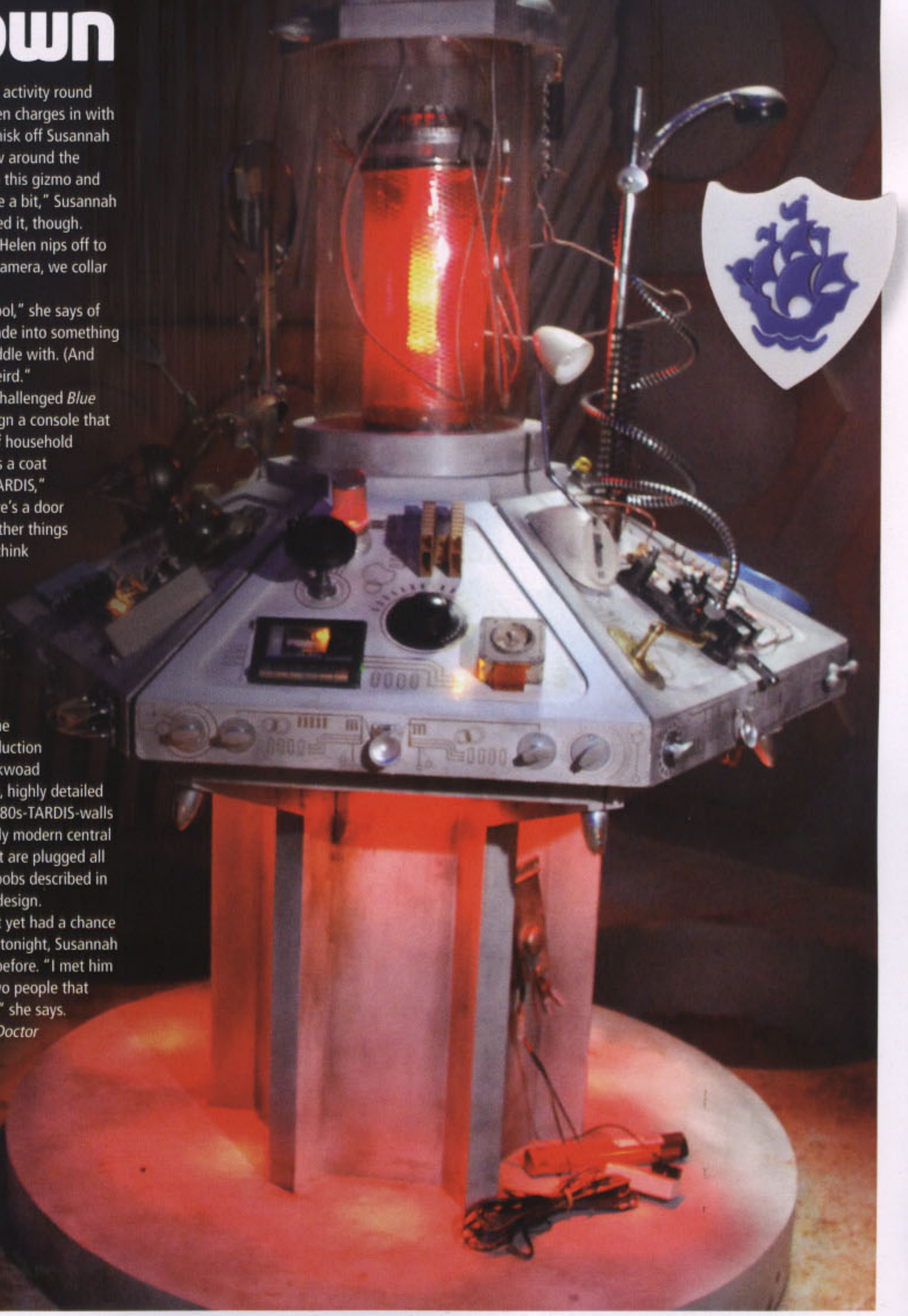
"It's more than cool," she says of seeing her design made into something she can touch and fiddle with. (And break.) "It's really weird."

The competition challenged *Blue Peter* viewers to design a console that included a number of household objects. "Well, there's a coat hanger to start the TARDIS," Susannah says. "There's a door handle, satnav and other things like that. But I don't think the tea-maker made it through."

To be honest, it's hard to tell at first glance what bits of Susannah's design made it through to the finished version: production designer Michael Pickwoad had built an amazing, highly detailed prop, combining a 1980s-TARDIS-walls vibe with a thoroughly modern central console. And into that are plugged all the various bits and bobs described in Susannah's winning design.

Though she hasn't yet had a chance to catch up with him tonight, Susannah has met Matt Smith before. "I met him in March, with the two people that won their age group," she says. "We met him at the *Doctor Who* studios."

At that time, she was lucky enough to get a tour of the Doctor's TARDIS set, too – and she's clear on which design she thinks is best. "My one!"



◄ *Doctor Who* itself. As Idris, she revelled in the fact that it wasn't simply a 'two scenes and you're out!' role. The character was at the heart of the episode, and this meant Suranne got the full *Doctor Who* experience during the episode's production.

"There's kind of three different stages to the character," she explains. "You get to do fun stuff, then emotional stuff, and then all the green screen flying stuff as well. I got a real bite of *Doctor Who*. It wasn't just getting in there, meeting the Doctor, and then him saving me from an alien. It was proper: in the middle of the quarry in the middle of the night, seeing a proper set being built, and then doing the classic *Doctor Who* stuff. Being in the TARDIS set – the new *and* the old sets – and then flying on the TARDIS, the one that we build, on the green screen with all the pyrotechnics going off... So yeah, I really got to do the whole *Doctor Who* experience. It was like being on a ride for two weeks.

"So anyway," she adds suddenly, "I've asked Idris can be frozen and put in a room in the TARDIS. Cos apparently there's like 30 control rooms that she's archived. If there's 30 control rooms and there's only been eleven Doctors..."

Are you keeping up?

"... and the Doctor says that you can't archive something that hasn't happened yet, and she says, 'No, *you* can't...' What I love about the TARDIS, the old TARDIS set – the TARDIS we've built lands in the old TARDIS set, and then we materialise from that into the new TARDIS, and *I'm the TARDIS*... Woah! Too many TARDISes! I love the little implications. It gets you all excited."

If we think we're following this right – and there can be nothing more confusing than living in Idris' head, so we'll forgive Suranne's scattershot suggestions – it looks like she'd want to make a return to the role at some point in the future.

"Yeah, if I had the chance to go back, I would," she says. "At the drop of a hat. But of course Idris' body is burnt out, so if they ever needed to do a story with the TARDIS again, then anyone could do it. It's just the matrix going into a body. But, like I said, Steven Moffat could do all sorts with it."

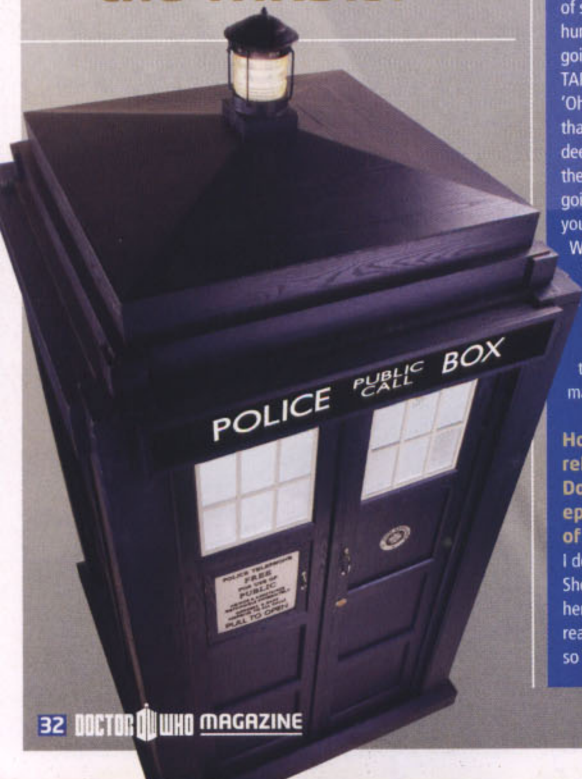
Suranne has said it herself: there is nothing stopping another actor from taking on the role of the TARDIS. How would that make her feel, to see someone else take her place?

"Gutted! Well, it depends who it is."

We ask who she'd like to see replace her, and with barely a millisecond's thought she replies: "Julie Walters. If it was Julie Walters, then that's all right. Other than that, I'd be gutted." DWM

The two constant travelling companions, face to face at last...

> "I've asked if Idris can be frozen and put in a room in the TARDIS."



A BOY AND HIS BOX

Writer Neil Gaiman talks about bringing the Doctor's oldest friend to life...

So, did you always intend to make the TARDIS flesh in your episode?

It was very upside down. That wasn't the first bit of the idea. I was thinking about The Most Dangerous Game – and it's still an idea I might go back to one day, with the Doctor. The idea of somebody hunting a Time Lord, hunting the Doctor, and the idea of going deeper and deeper into the TARDIS. But somebody said to me, 'Oh, they're going to do a novel like that.' But I still liked the idea of going deeper into the TARDIS, and making the TARDIS dangerous – but if you're going to make the TARDIS dangerous, you have to ask yourself questions. What's made the TARDIS dangerous? The TARDIS' soul is no longer the TARDIS' soul? Okay, so where *is* the TARDIS' soul? Well, it's *in somebody*. And at that point, that was all I needed to start making a story...

How would you describe the relationship between the Doctor and the TARDIS? In this episode, it almost has touches of a love story...

I don't know that it's a love story. She's the constant. He's been calling her 'old girl' forever. We've known really since *The Edge of Destruction* – so William Hartnell's third story – that the TARDIS was intelligent. In drafts of the script where we needed Idris to say more, one of the lines she actually said, she quoted William Hartnell: 'The machine is not intelligent as we think it is intelligent...' That has been a constant forever.

Once you gave the TARDIS a voice, how did you approach the portrayal of their relationship?

What I tried to write was something that took us through every spectrum of couple, including, you know, the point where he's saying, 'You're not my mum', and she's saying, 'You're not my child' – that's kind of what they are, there's a little bit of that. And she's *also* kind of his girlfriend, which Amy picks up on and reacts to. There is no woman in his life who can ever quite compete with the TARDIS. Even, you know that if the Doctor fell in love again, if you got another Madame de Pompadour turning up and she said, 'Leave your TARDIS and come and live in my little house...' He might do it, but he'd be incredibly miserable. And one day he might walk down to the blue box, open the door and press the button and he'd be off again. Because this is the love of his life, this is the thing he loves doing, and this is where he loves to be. And they *are* a couple. Not a romantic couple, but she is his best friend and his only constant.

And that's the point you make with the final scenes of the episode.

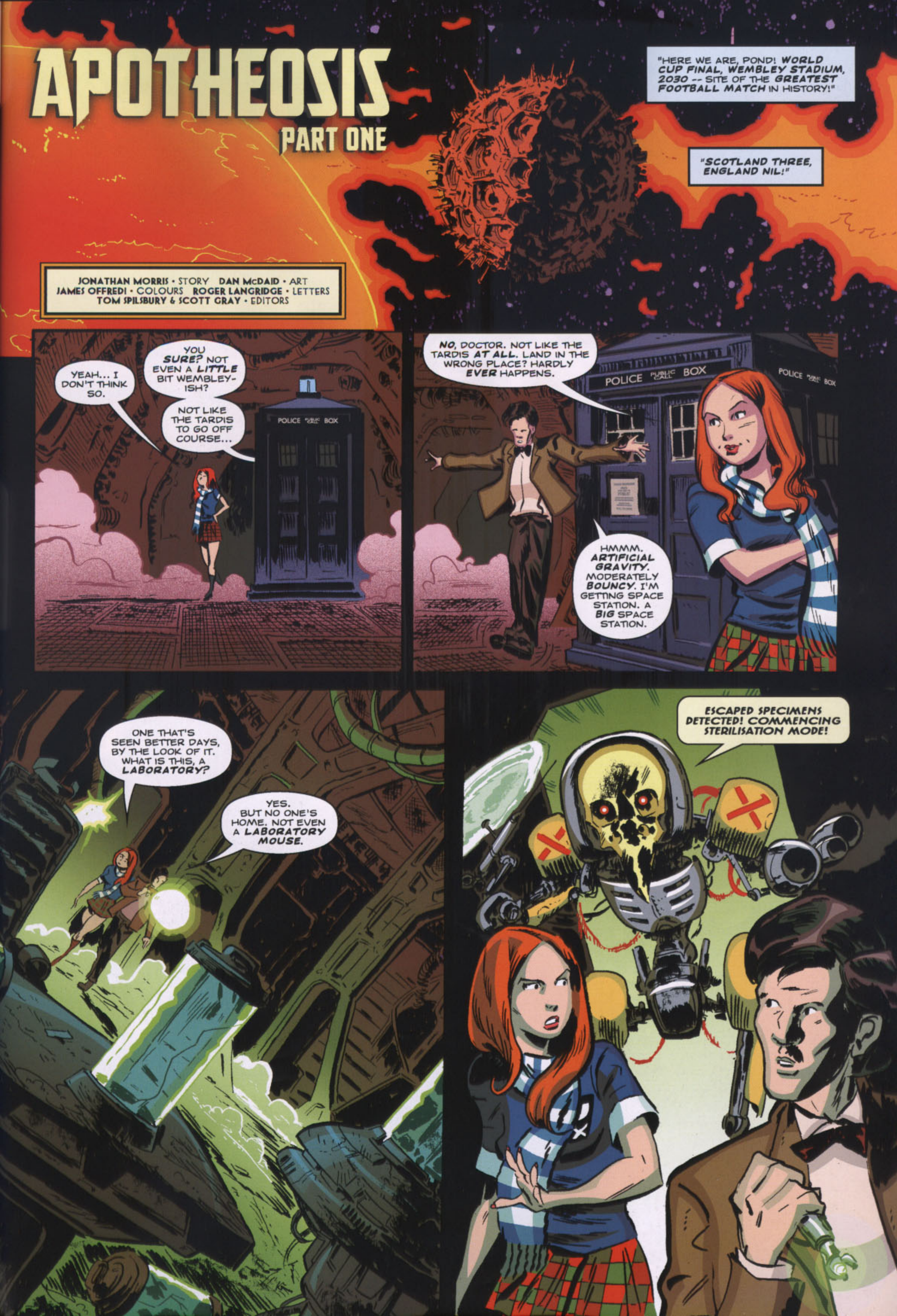
There are versions of that where it was a much, much longer speech from Amy – especially when it was Episode 11 last year [*The Doctor's Wife* was originally scheduled for Matt Smith's first season], and we're heading into *The Big Bang*, and we think the TARDIS is going to be destroyed – at that point it was very much Amy getting to say, 'I'm one of hundreds of people who have travelled with you. And one day, I will be eaten by monsters or I will go away and get married, something will happen to me and I won't be with you anymore. But the two of you are going to go on till the end of time. It's always going to be a boy and his box.'

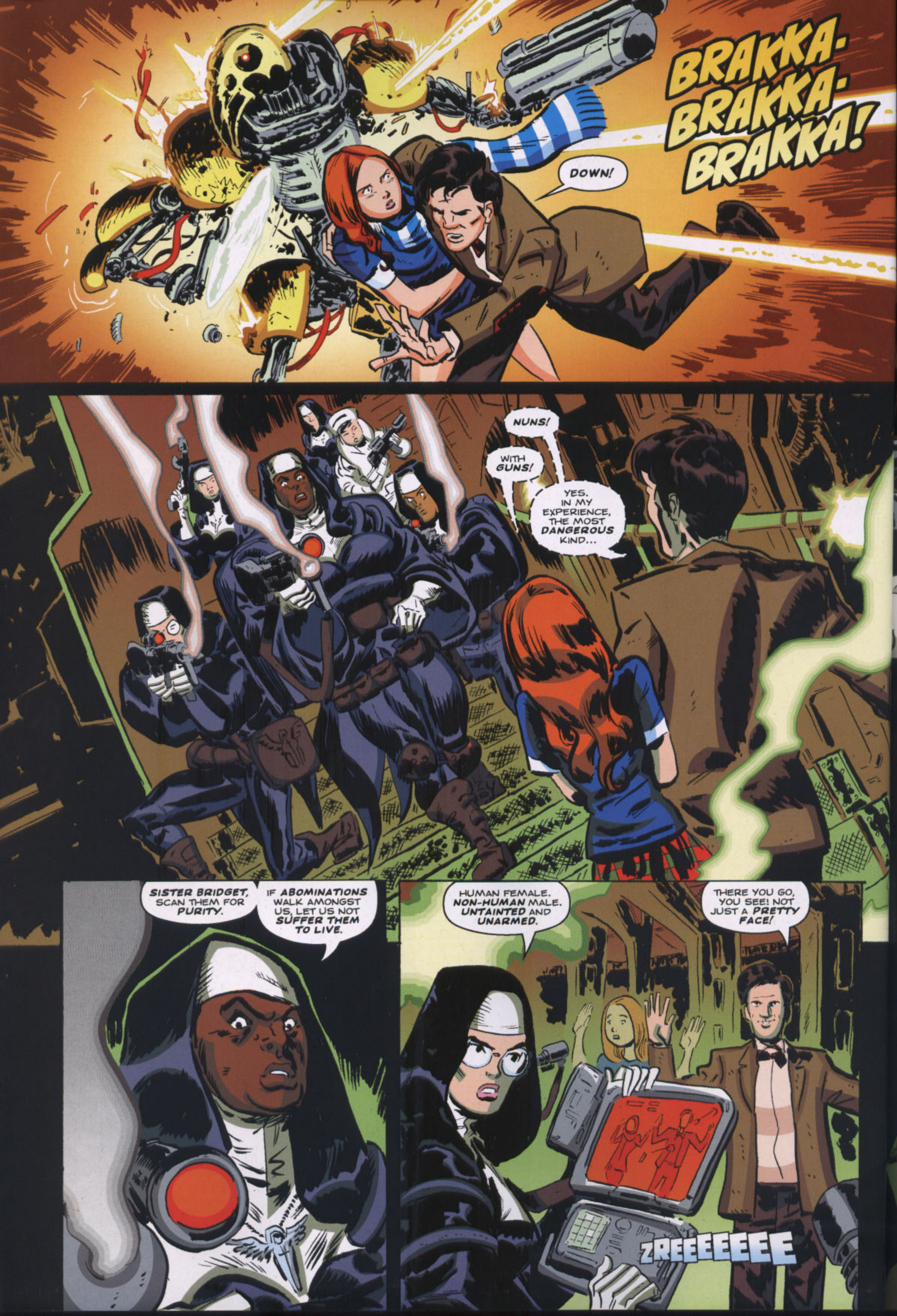
And when I took that line, which was kind of sad in the first draft, and thought, 'Well, hang on, we've moved it to the following season...' And so I decided to make it more upbeat. So, then I wrote the Doctor's response to that, where he says, 'You say that as if it's a bad thing, but it's the best thing there is.' And it is, for him. You don't want to see it as a tragedy – this guy off in this box – for him, this is the best thing it could possibly be.

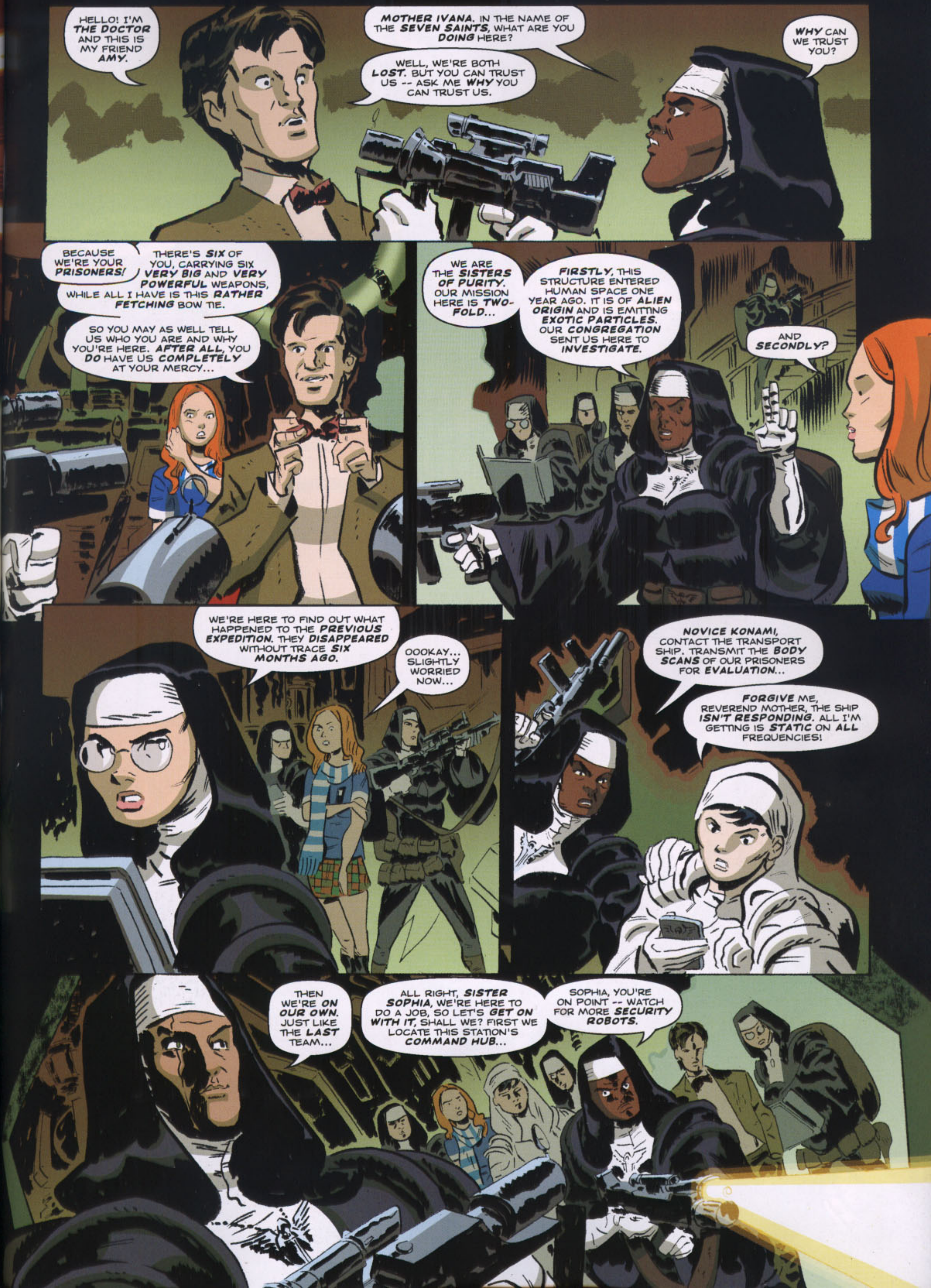
APOTHEOSIS

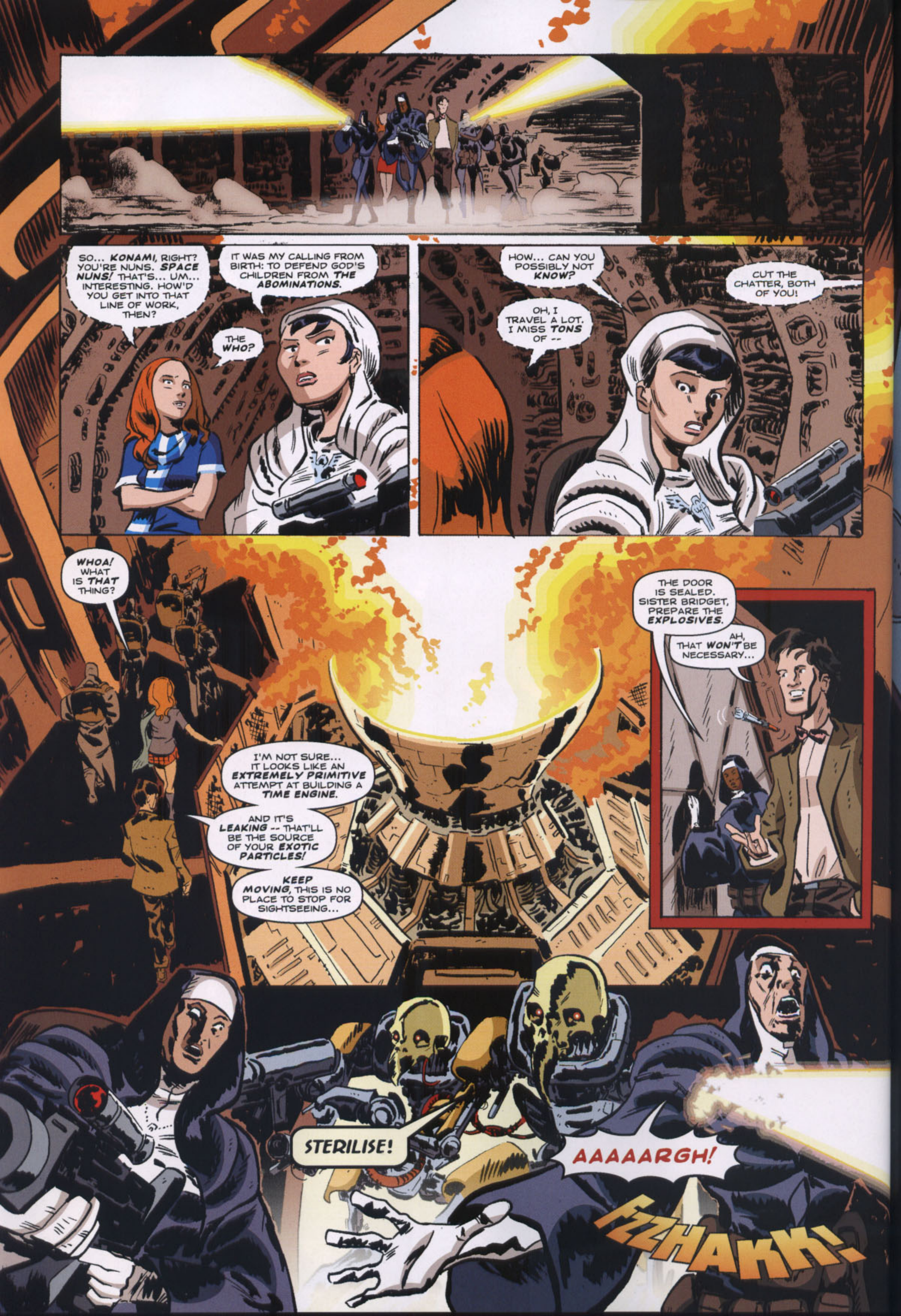
PART ONE

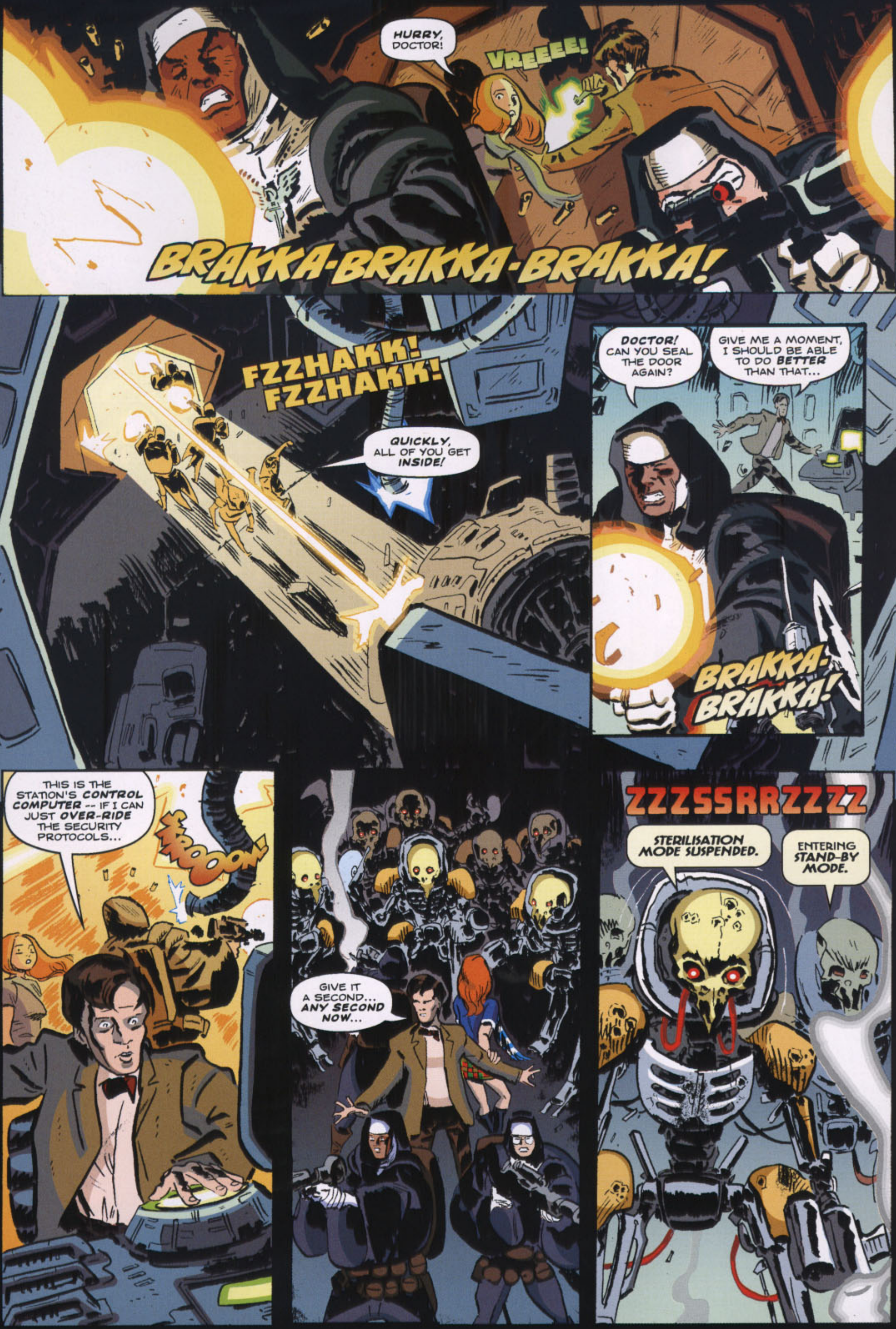
JONATHAN MORRIS • STORY **DAN McDAID** • ART
JAMES OFFREDI • COLOURS **ROGER LANGRIDGE** • LETTERS
TOM SPILSBURY & SCOTT GRAY • EDITORS

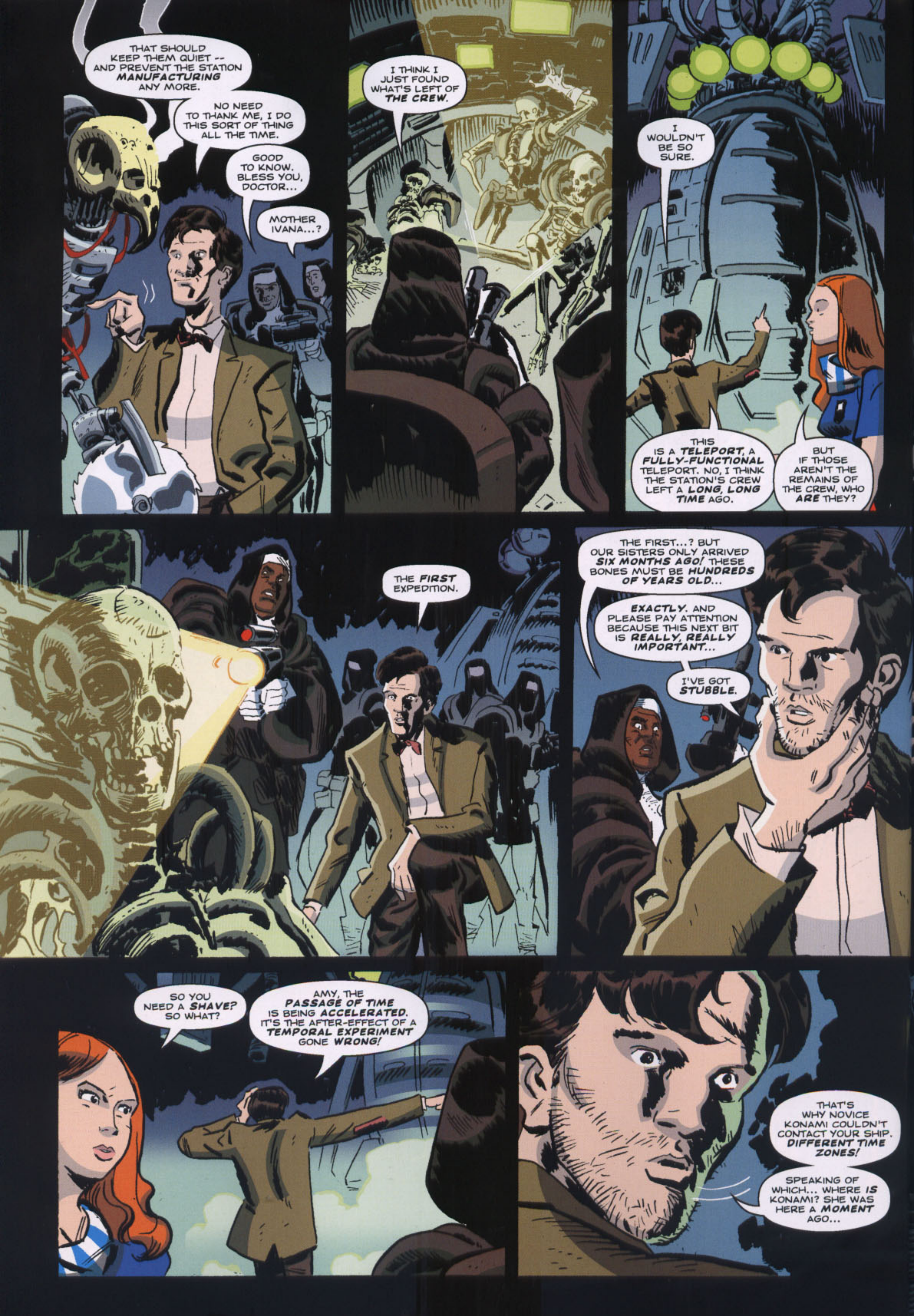

"HERE WE ARE, POND! WORLD CUP FINAL, WEMBLEY STADIUM, 2030 -- SITE OF THE GREATEST FOOTBALL MATCH IN HISTORY!"
"SCOTLAND THREE, ENGLAND NIL!"
YOU SURE? NOT EVEN A LITTLE BIT WEMBLEY-ISH?
YEAH... I DON'T THINK SO.
NOT LIKE THE TARDIS TO GO OFF COURSE...
POLICE PUBLIC CALL BOX
NO, DOCTOR. NOT LIKE THE TARDIS AT ALL. LAND IN THE WRONG PLACE? HARDLY EVER HAPPENS.
POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX
HMMM. ARTIFICIAL GRAVITY. MODERATELY BOUNCY. I'M GETTING SPACE STATION. A BIG SPACE STATION.
ONE THAT'S SEEN BETTER DAYS, BY THE LOOK OF IT. WHAT IS THIS, A LABORATORY?
YES. BUT NO ONE'S HOME. NOT EVEN A LABORATORY MOUSE.
ESCAPED SPECIMENS DETECTED! COMMENCING STERILISATION MODE!

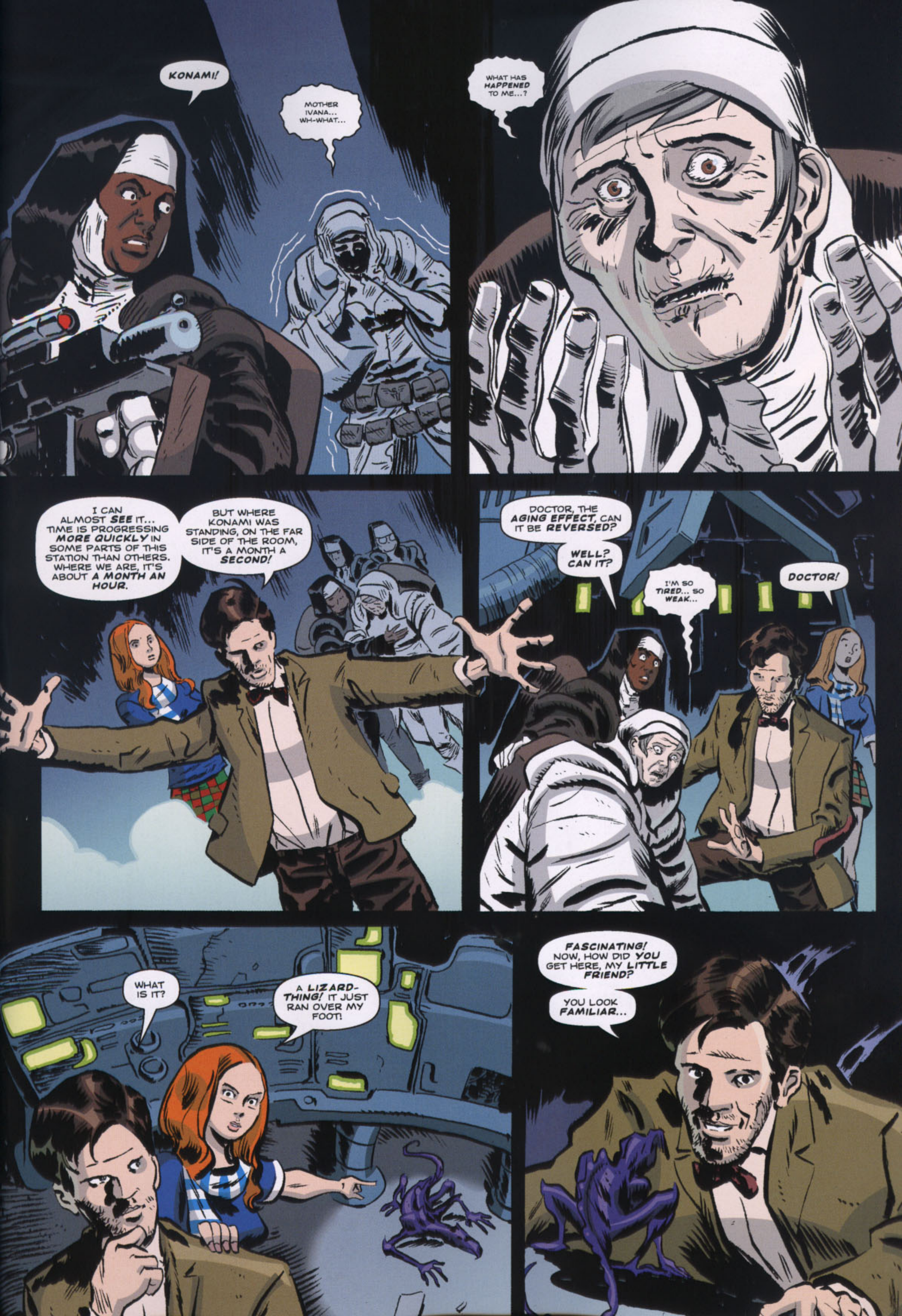

BRAKKA-BRAKKA-BRAKKA!
DOWN!
NUNS!
WITH GUNS!
YES. IN MY EXPERIENCE, THE MOST DANGEROUS KIND...
SISTER BRIDGET, SCAN THEM FOR PURITY.
IF ABOMINATIONS WALK AMONGST US, LET US NOT SUFFER THEM TO LIVE.
HUMAN FEMALE. NON-HUMAN MALE. UNTAINTED AND UNARMED.
THERE YOU GO, YOU SEE! NOT JUST A PRETTY FACE!
ZREEEEEEE

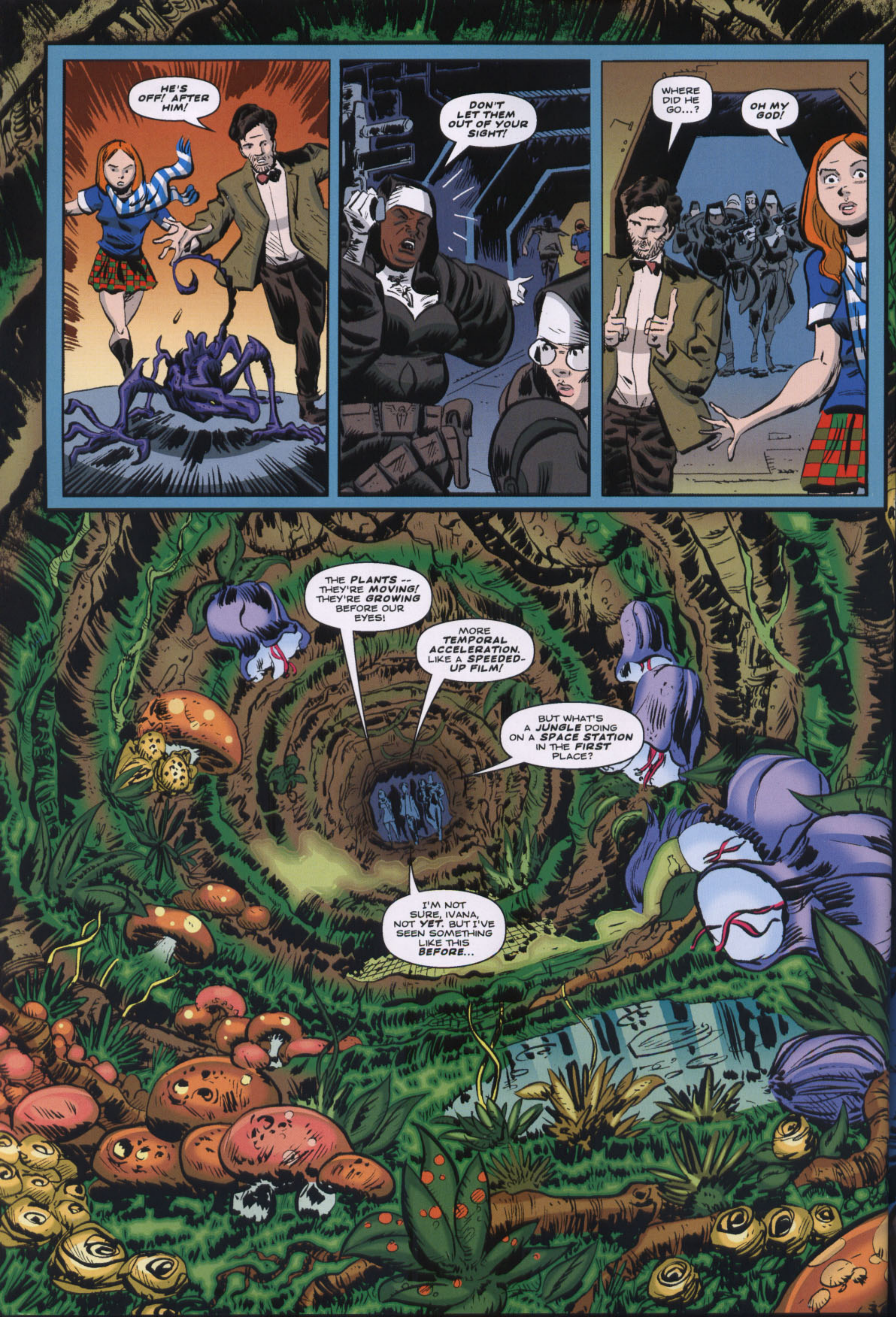

HELLO! I'M THE DOCTOR AND THIS IS MY FRIEND AMY.
MOTHER IVANA. IN THE NAME OF THE SEVEN SAINTS, WHAT ARE YOU DOING HERE?
WELL, WE'RE BOTH LOST. BUT YOU CAN TRUST US -- ASK ME WHY YOU CAN TRUST US.
WHY CAN WE TRUST YOU?
BECAUSE WE'RE YOUR PRISONERS!
THERE'S SIX OF YOU, CARRYING SIX VERY BIG AND VERY POWERFUL WEAPONS, WHILE ALL I HAVE IS THIS RATHER FETCHING BOW TIE.
SO YOU MAY AS WELL TELL US WHO YOU ARE AND WHY YOU'RE HERE. AFTER ALL, YOU DO HAVE US COMPLETELY AT YOUR MERCY...
WE ARE THE SISTERS OF PURITY. OUR MISSION HERE IS TWO-FOLD...
FIRSTLY, THIS STRUCTURE ENTERED HUMAN SPACE ONE YEAR AGO. IT IS OF ALIEN ORIGIN AND IS EMITTING EXOTIC PARTICLES. OUR CONGREGATION SENT US HERE TO INVESTIGATE.
AND SECONDLY?
WE'RE HERE TO FIND OUT WHAT HAPPENED TO THE PREVIOUS EXPEDITION. THEY DISAPPEARED WITHOUT TRACE SIX MONTHS AGO.
OOOKAY... SLIGHTLY WORRIED NOW...
NOVICE KONAMI, CONTACT THE TRANSPORT SHIP. TRANSMIT THE BODY SCANS OF OUR PRISONERS FOR EVALUATION...
FORGIVE ME, REVEREND MOTHER, THE SHIP ISN'T RESPONDING. ALL I'M GETTING IS STATIC ON ALL FREQUENCIES!
THEN WE'RE ON OUR OWN. JUST LIKE THE LAST TEAM...
ALL RIGHT, SISTER SOPHIA, WE'RE HERE TO DO A JOB, SO LET'S GET ON WITH IT, SHALL WE? FIRST WE LOCATE THIS STATION'S COMMAND HUB...
SOPHIA, YOU'RE ON POINT -- WATCH FOR MORE SECURITY ROBOTS.

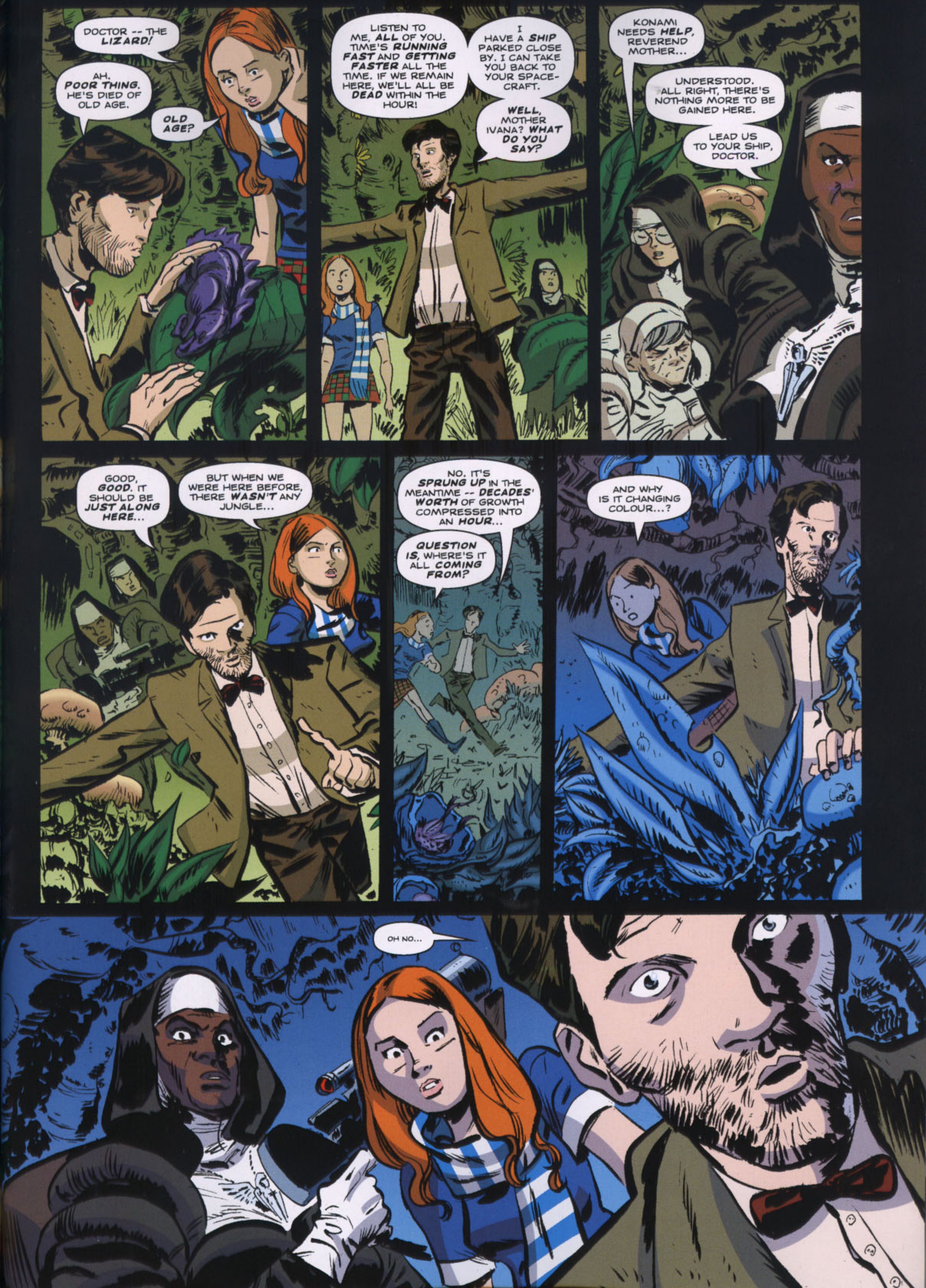

SO... KONAMI, RIGHT? YOU'RE NUNS. SPACE NUNS! THAT'S... UM... INTERESTING. HOW'D YOU GET INTO THAT LINE OF WORK, THEN?
IT WAS MY CALLING FROM BIRTH: TO DEFEND GOD'S CHILDREN FROM THE ABOMINATIONS.
THE WHO?
HOW... CAN YOU POSSIBLY NOT KNOW?
OH, I TRAVEL A LOT. I MISS TONS OF --
CUT THE CHATTER, BOTH OF YOU!
WHOA! WHAT IS THAT THING?
I'M NOT SURE... IT LOOKS LIKE AN EXTREMELY PRIMITIVE ATTEMPT AT BUILDING A TIME ENGINE.
AND IT'S LEAKING -- THAT'LL BE THE SOURCE OF YOUR EXOTIC PARTICLES!
KEEP MOVING, THIS IS NO PLACE TO STOP FOR SIGHTSEEING...
THE DOOR IS SEALED. SISTER BRIDGET, PREPARE THE EXPLOSIVES.
AH, THAT WON'T BE NECESSARY...
STERILISE!
AAAAARGH!
FZZHAKK!

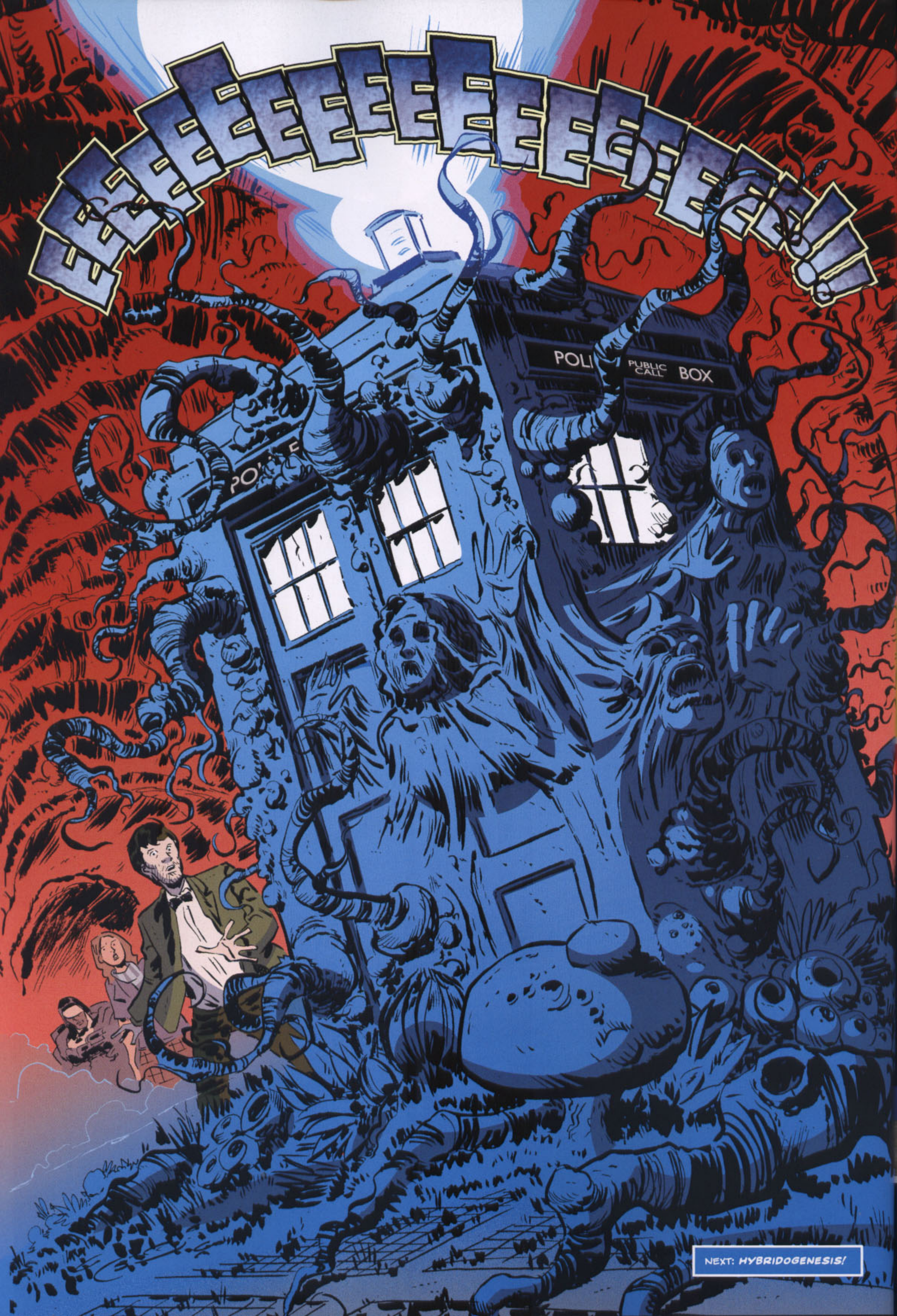

HURRY, DOCTOR!
VREEEE!
BRAKKA-BRAKKA-BRAKKA!
FZZHAKK! FZZHAKK!
QUICKLY, ALL OF YOU GET INSIDE!
DOCTOR! CAN YOU SEAL THE DOOR AGAIN?
GIVE ME A MOMENT, I SHOULD BE ABLE TO DO BETTER THAN THAT...
BRAKKA-BRAKKA!
THIS IS THE STATION'S CONTROL COMPUTER -- IF I CAN JUST OVER-RIDE THE SECURITY PROTOCOLS...
KROOOM!
GIVE IT A SECOND... ANY SECOND NOW...
ZZZSSRRZZZZ
STERILISATION MODE SUSPENDED.
ENTERING STAND-BY MODE.


THAT SHOULD KEEP THEM QUIET -- AND PREVENT THE STATION *MANUFACTURING* ANY MORE.
NO NEED TO THANK ME, I DO THIS SORT OF THING ALL THE TIME.
GOOD TO KNOW. BLESS YOU, DOCTOR...
MOTHER IVANA...?
I THINK I JUST FOUND WHAT'S LEFT OF *THE CREW.*
I WOULDN'T BE SO SURE.
THIS IS A *TELEPORT,* A *FULLY-FUNCTIONAL* TELEPORT. NO, I THINK THE STATION'S CREW LEFT A *LONG, LONG TIME* AGO.
BUT IF THOSE AREN'T THE REMAINS OF THE CREW, WHO *ARE* THEY?
THE *FIRST* EXPEDITION.
THE FIRST...? BUT OUR SISTERS ONLY ARRIVED *SIX MONTHS AGO!* THESE BONES MUST BE *HUNDREDS OF YEARS OLD...*
EXACTLY. AND PLEASE PAY ATTENTION BECAUSE THIS NEXT BIT IS *REALLY, REALLY IMPORTANT...*
I'VE GOT *STUBBLE.*
SO YOU NEED A *SHAVE?* SO WHAT?
AMY, THE *PASSAGE OF TIME* IS BEING *ACCELERATED.* IT'S THE AFTER-EFFECT OF A *TEMPORAL EXPERIMENT* GONE *WRONG!*
THAT'S WHY NOVICE KONAMI COULDN'T CONTACT YOUR SHIP. *DIFFERENT TIME ZONES!*
SPEAKING OF WHICH... WHERE *IS* KONAMI? SHE WAS HERE A *MOMENT* AGO...


KONAMI!
MOTHER IVANA... WH-WHAT...
WHAT HAS HAPPENED TO ME...?
I CAN ALMOST SEE IT... TIME IS PROGRESSING MORE QUICKLY IN SOME PARTS OF THIS STATION THAN OTHERS. WHERE WE ARE, IT'S ABOUT A MONTH AN HOUR.
BUT WHERE KONAMI WAS STANDING, ON THE FAR SIDE OF THE ROOM, IT'S A MONTH A SECOND!
DOCTOR, THE AGING EFFECT, CAN IT BE REVERSED?
WELL? CAN IT?
I'M SO TIRED... SO WEAK...
DOCTOR!
WHAT IS IT?
A LIZARD-THING! IT JUST RAN OVER MY FOOT!
FASCINATING! NOW, HOW DID YOU GET HERE, MY LITTLE FRIEND?
YOU LOOK FAMILIAR...


HE'S OFF! AFTER HIM!
DON'T LET THEM OUT OF YOUR SIGHT!
WHERE DID HE GO...?
OH MY GOD!
THE PLANTS -- THEY'RE MOVING! THEY'RE GROWING BEFORE OUR EYES!
MORE TEMPORAL ACCELERATION. LIKE A SPEEDED-UP FILM!
BUT WHAT'S A JUNGLE DOING ON A SPACE STATION IN THE FIRST PLACE?
I'M NOT SURE, IVANA, NOT YET. BUT I'VE SEEN SOMETHING LIKE THIS BEFORE...


DOCTOR -- THE LIZARD!
AH. POOR THING. HE'S DIED OF OLD AGE.
OLD AGE?
LISTEN TO ME, ALL OF YOU. TIME'S RUNNING FAST AND GETTING FASTER ALL THE TIME. IF WE REMAIN HERE, WE'LL ALL BE DEAD WITHIN THE HOUR!
I HAVE A SHIP PARKED CLOSE BY. I CAN TAKE YOU BACK TO YOUR SPACECRAFT.
WELL, MOTHER IVANA? WHAT DO YOU SAY?
KONAMI NEEDS HELP, REVEREND MOTHER...
UNDERSTOOD. ALL RIGHT, THERE'S NOTHING MORE TO BE GAINED HERE.
LEAD US TO YOUR SHIP, DOCTOR.
GOOD, GOOD. IT SHOULD BE JUST ALONG HERE...
BUT WHEN WE WERE HERE BEFORE, THERE WASN'T ANY JUNGLE...
NO. IT'S SPRUNG UP IN THE MEANTIME -- DECADES' WORTH OF GROWTH COMPRESSED INTO AN HOUR...
QUESTION IS, WHERE'S IT ALL COMING FROM?
AND WHY IS IT CHANGING COLOUR...?
OH NO...


EEEEEEEEEEEEEEEEEE!!!
POLI PUBLIC CALL BOX
POLI
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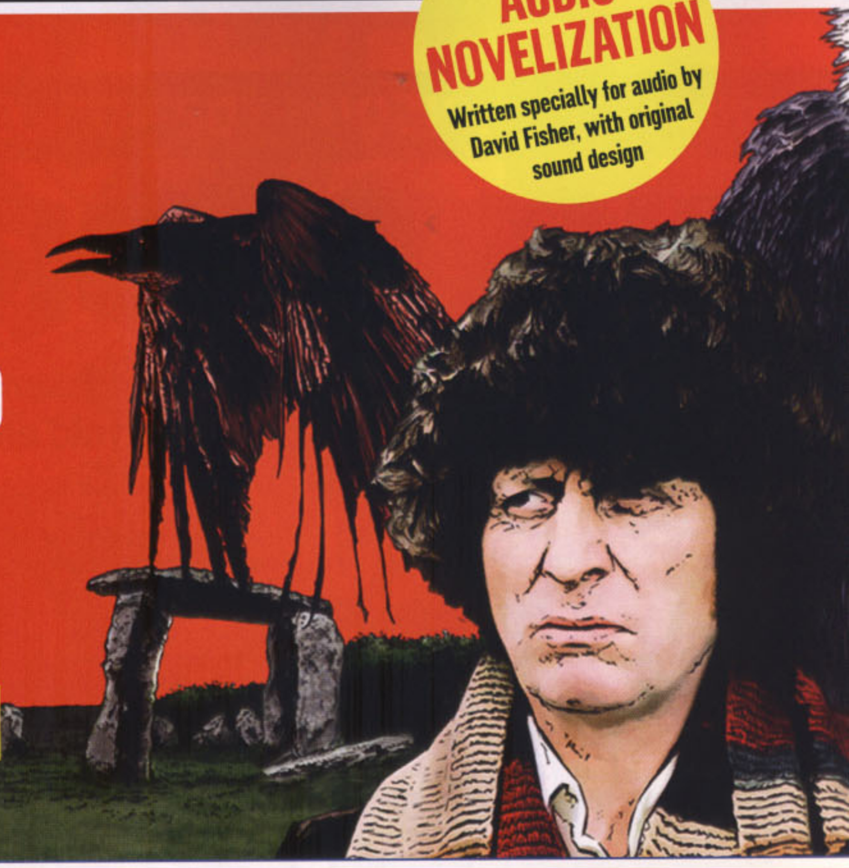

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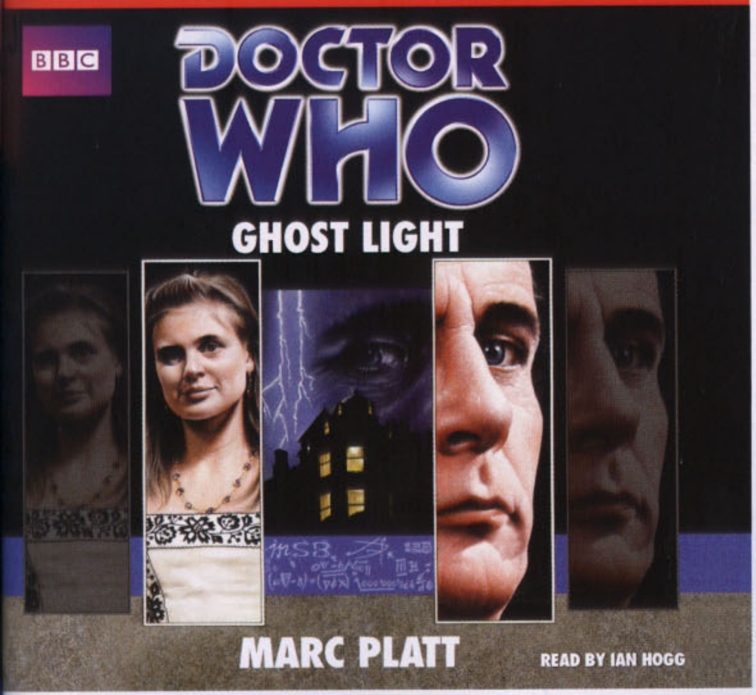

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THE TIME TEAM

CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 777 *Doctor Who* episodes, in order from the start...

THIS ISSUE EPISODE 702 - DALEK

SURVIVORS

A distress signal has drawn the Time Team back to the sofa and a confrontation with an old enemy...

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

"Every episode should start with the TARDIS materialising," declares Chris. "It just sounds and looks so damn cool." It's materialising because a mysterious signal has drawn it off course. "Hurrah! That made my fan sense tingle," says Michael.

The Doctor and Rose find themselves in Utah, exploring an underground museum full of familiar-looking artefacts. It's almost too much for Chris, who's dangerously close to a full fangasm. "Is that a Sontaran ship to the left? And a Cyberman's head! Such a nice touch." Emma is also impressed. "What an incredible set! It's *The X Files* crossed with *Antiques Roadshow*."

The TARDIS crew's lovely afternoon out is suddenly spoiled, as so many are, by a noisy klaxon and the arrival of a mob of guards. "Yes, Rose, tell the alien collectors that the Doctor is an alien - good plan," tuts Will.

There's a collective cheer when the title *Dalek* pops up. "And Bad Wolf One is descending," says Will, as stock footage of a helicopter indicates that someone has landed. Could it be the Bad Wolf himself? Apparently not - it's Henry Van Statten, the collector-in-chief.

"I'm not entirely sure if I like Van Statten," says Chris. "He's cold, sharp, funny and nasty, but still I'm not keen." Michael is not nearly so circumspect. "This man is a massive douche."

There's something alive but unidentified in Van Statten's collection and his goon, Simmons, is trying to persuade it to talk by setting about it with a big drill. "Van Statten's pretty clever, letting the Doctor show off his knowledge. But why is he so keen to impress the Doctor with his pet?" asks Emma. "Rose has seen through Henry Van Douchebag, though" says Michael. "Clever girl."

Leaving Rose behind with a tech boffin called Adam, the Doctor takes Van Statten's bait and heads off with him to see this mysterious living specimen, which has been popped in a cage and named a 'Metaltron' - meaning that familiar, grating voice comes as a shock when it croaks out of the darkness.

"'Doc... tor? *The* Doctor?' Ooh, I've got chills!" says Chris. "Anyone new to *Doctor Who* can instantly see that the Daleks are something so terrifying that even our hero recoils in horror."

"And the Doctor is *really* scared of this Dalek," says Will. "I can't remember ever seeing that before." Emma agrees. "His loss of control is terrifying, and so is the reason for his instability; the death of his people is *his* fault!"

"So the other side in the Time War was the Daleks? Hurrah!" cheers Will. "Although I'm gutted it's not the Bandrils."

"He's really trying to kill that Dalek!" says Michael, horrified. "Although I suppose he's always doing that, but he seems so *bloodthirsty*. It's not exactly Hartnell and the Dalek-blowing-up machine he takes six episodes to make in *The Chase*, is it?"

While a furious Van Statten is pulling the Doctor out of the cage to save the Dalek, it seems that Rose has a different kind of pulling in mind, as she shamelessly flirts with annoying Adam. "Billie Piper is going for it, but the sexual chemistry is pretty much pH neutral," declares Will. Chris, on the other hand, refused to believe that his beloved Rose might have eyes for another. "Is she flirting with him just to get information? I can't quite tell." Maybe, but as the Team consider this, Rose and Adam have already decided to investigate the Dalek's cage. "Dalek bingo card - score for 'pepperpot'." Eyes down for a full house, Michael.

"Van Statten's sidekick, Diana Exposition, has only just been promoted but knows rather a lot of back story," notes Will. "There's some lovely dialogue in this script," says Michael. "That description of the Dalek falling to Earth is great. However, it's a bit hit and miss." Chris is surprised by how much information the Doctor's dishing out. "He's so determined to convince them that the Dalek needs dealing with, he tells them the whole tale. Then he gets shoved in a torture lab thingy for his troubles." Will has his own theory about that: "Van Statten just wanted an excuse to get the Doctor's shirt off."

Back in the cage, Adam and Rose are inspecting the Dalek. "It's a great having Rose see the Dalek for the first time without the Doctor," says Emma. "I love that the Dalek only bothers with Rose because she's the Doctor's friend," adds Michael.

It'll all be okay though. Just as long as Rose doesn't touch the Dalek. "Don't touch it, you stupid girl! Why would you do that?" rages Michael. The poor little Dalek suddenly looks a lot more menacing - as Simmons is about to find out when he gets a special Dalek sucker snog. "Ooh. *Nasty* death. That's lovely!" says Michael.

Chris is delighted with how the revived Dalek looks. "The bronze metal and the tank-like sculpt of its armour make it look invincible," he says, as sparks fly all around the cage. "Some rather cheap bits of design exploding there," notes Michael.

The Dalek is soon on the loose in Van Statten's vaults, despite desperate attempts to contain it. "The whole sequence of the Dalek being shot at is just lovely," says Michael. "Lots of exterminations! And it swivels!" Emma is also a fan of its sexy new moves. "Wow! The Dalek can do disco!"

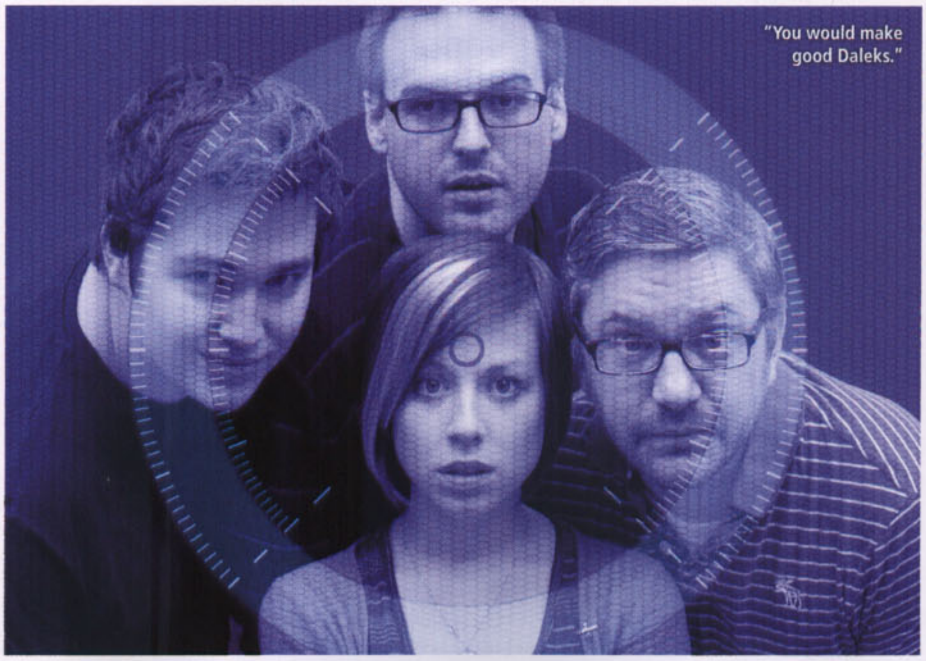
"Dalek bingo - stairs!" hollers Michael. "Okay, Adam and Rose. You're standing on stairs. Fine. But the Dalek can shoot up even if it can't fly, so maybe you should run?" suggests Will. Except it *can* fly. Whoops. "Dalek Bingo - 'Aim for the eyepiece!'" Michael's really getting into it now.

As the bullets fly around, the Dalek has a new plan. "How does water conduct Dalek death rays? They're not just electricity," asks Michael, as the Dalek activates the sprinkler system and fries Van Statten's army with one blast. "Ah, but how do you *know* what Dalek guns can do?" argues Emma.

LIKE THAT? WATCH THIS!

The Daleks have been on the Doctor's case since the beginning...

EMMA SAYS: The 60s were simpler times. The Doctor spent his days tricking his companions into searching empty *Jetsons*-esque cities on apparently abandoned post-nuclear planets. The first time around, the Daleks were simpler too. Confined to their city, they're content to take prisoners, rather than exterminating everyone else on sight. They eventually show their true colours, scheming to steal the TARDIS crew's anti-radiation drugs, and plotting to explode a neutron bomb that will wipe out the neighbouring Thals. Then again, you can't help feel a *little* bit sorry for them, as a race that's seeking to prevent its own extinction.



"You would make good Daleks."

"Don't touch it, you stupid girl! Why would you do that?" – MICHAEL

Next, having realised it's the last of its kind, the Dalek instigates a bizarre Skype session with the Doctor to have a chat about emotions 'n' stuff. "I feel really sorry for the Dalek. It's lost all purpose," says Chris. Save your sympathy, Chris – it's up to something. "'You would make a good Dalek.' With that line, it's Dalek 1 - Doctor 0," says Will.

The Doctor, pushed to his limit, orders the vaults sealed – but Rose and Adam are down there too. "Rose may need some training in running down corridors," says Will. "That's a bit of a gentle jog for someone in fear of her life." Adam is less than chivalrous, too – leaving Rose at the mercy of the Dalek. "Rubbish boyfriend he'd be!" seethes Michael.

Things aren't all bad though – Rose seems to be striking up a rapport with the newly-Emo Dalek. "It's a great dynamic between them – she seems to really care for the little squid," says Emma. "The Dalek does come across as genuinely tortured," agrees Will. "It ties in well with the obsession with racial purity we saw in older episodes."

Meanwhile, the Doctor is doing something quite out of character. "When the Doctor chooses the gun he seems so uncool. Despite his current rage, he's still uncomfortable with weapons," says Chris.

Speaking of rage, Michael has only one suggestion for the Dalek as it confronts its torturer. "Oh, *please* kill Van Statten. Please. You'll feel better. I know I will." Harsh, but probably fair. Unfortunately, Rose talks her new pal out of it, and by the time the Doctor catches up with them, the Dalek has slipped off its metal casing, and the mutant within is soaking up some sun. "The gunky Dalek mutant is nicely done. Those tentacles are grim," squirms Will. "You can make out a sort of melted face," says Michael.

The Dalek has realised it's been contaminated by Rose's DNA, so there's only one thing left to do – die. "There are some brilliant ideas going on in this scene," notes Michael. "Going right back to the fundamentals of what makes a Dalek."

"This is the cleanest suicide ever," says Chris, as the Dalek gracefully floats into the air and exterminates itself. "Maybe the Dalek's death will give the Doctor some closure so he can stop being a whining ninny and man up," says Emma.

Van Statten might have escaped extermination, but Diana Exposition has another fate in store for him – a complete mind wipe. "Thanks, Diana," says Michael. "Trash the douche in his cheap suit."

"Unlike *Aliens of London*'s epic cliffhanger, this episode is wrapped up really swiftly," notes Chris. In fact, here's Adam, trying to cadge a lift with the Doctor and Rose. "Adam's becoming a companion? Really?" says a baffled Will. "He's a bit... wet."

Wet he may be, but perhaps the Doctor's got a lot of hard maths he needs doing – we just don't know. Still, only a week to wait – NEXT TIME!

"Simon Pegg's in next week's story! Yay! Looks alright, what with the decaying corpse and everything," says Chris.

"I didn't love *Dalek*," declares Chris, "but for all its flaws, it had just enough kick-ass-ness to keep me entertained. Swiveling Daleks! They're the future!"

"It was a rum old mix," says Michael. "Some lovely ideas, and a great new look for the Daleks. However, there was some rotten design and no real sense of threat from Van Statten."

"I loved it, but it could have been incredible with better sets and a bigger budget," says Emma.

"It was all about the Dalek," says Will. "We've now seen that they're back and that one Dalek is extremely dangerous – not wobbling through a quarry. Imagine what an army would be like."

Just imagine! DWM

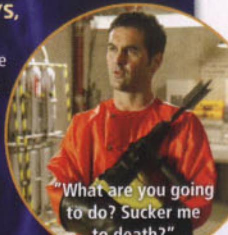
AND YOU SAID...

LAURIE McHALE, VIA FACEBOOK:
What a fantastic way to reintroduce the show's flagship monsters so the series. Robert Shearman shows a precise understanding of both the Daleks' *modus operandi* and how even a single Dalek should be a terrifying prospect.

SIMON BELCHER, VIA FACEBOOK
It's great to have a lone Dalek which *feels* more dangerous than a whole army. After downloading the entire internet, though, I can't help thinking that it would get frustrated by all the spam and junk. And as for Wikipedia, it would go around screeching "Citation needed" more than "Exterminate"!

CHRIS LUXFORD SAYS, VIA FACEBOOK:
The thing that really made this story is that for the first time we were invited to get inside the mind of a Dalek, to empathise, even sympathise with one. Brilliant.

ANDREW TOMLINSON SAYS, VIA FACEBOOK: Simmons stood out for me with the way he seemed to take such disquieting pleasure in his work.


"What are you going to do? Sucker me to death?"

SIMON FOX SAYS, VIA FACEBOOK: The character of Diana Goddard was amazing in this and remained the only true winner of the whole story.

CHRIS HORMANN SAYS, VIA FACEBOOK:
This is the best episode to convert friends who tease you about rickety sets, unconvincing monsters and bad acting. *Dalek* is a triumph and that first Dalek extermination is 'jump-out-of-your-seat-and-punch-the-air' cool.

In **DWM** 436, The Time Team travel to Satellite 5 to watch *The Long Game*, and then prepare to wipe away the tears in **DWM** 437 while watching *Father's Day*. Send your comments to the usual address on page 16, or post them on the Time Team's Facebook thread at *www.facebook.com/doctorwhomagazine*.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,327

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 214

ONE OR MORE REGULARS INCARCERATED.... 260

SINS OF THE F

The Rebel Flesh are on the move! DWM joined the cast and crew of this series' double-powered two-parter. Castles! Acid! Moral dilemmas! And a shocking end for Amy...

Interview by **DAN TOSTEVIN**

LESH!

It might be fair to say that *The Rebel Flesh/ The Almost People* has the maddest ending of any *Doctor Who* story ever. Amy's not actually Amy! The real Amy is pregnant after all! And she's giving birth! To an actual baby! It might have a time head! Amazing.

But we'll come to Pond (and Pond Jnr) later. After all, it's not as if there's a shortage of things to talk about in those two scripts...

"I think I needed to read them a few times," grins Raquel Cassidy, who played Foreman Miranda Cleaves. "I was cast three days before I was due to film, and those three days were sort of swallowed up by prosthetics appointments and costume and stuff like that. So it was a bit of a speed-read, to go 'Can I do this? Do I want to do this?', and then 'What does it *mean*?', so I think it took a while... and, if I'm really honest, because they were long days filming and because I took my family with me, I'm not sure that I *really* knew who I was for a good couple of weeks, which is pretty scary!"

It must've been fun, though? "Oh yeah. I certainly remember the first day filming, the first scene we filmed, just looking at Matt, looking at this piece of computer thing in an old ruined castle, thinking 'I'm in *Doctor Who*! And I don't know who I am!' That kind of carried on for a while, I think. It didn't stop it being good fun, but as an actor, obviously that's quite a difficult place to be."

Speaking of difficult places to be, filming took place in the middle of winter at Neath Abbey and three castles – Cardiff, Caerphilly, and St Donat's – which were "rugged, cold environments," as director Julian Simpson recalls. "The reason we needed more than one was because the script demanded a whole bunch of different rooms within the monastery, and we knew we weren't going to find them all within one castle – partly because most castles aren't intact any more, and partly because you want different looks and feels because you're spending two episodes in one place."

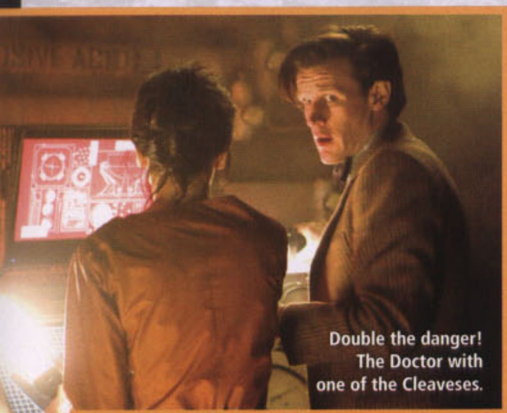
Armed with production designer Michael Pickwood's plan of the fictional monastery, showing how the different locations connected, it looked like everything was going smoothly for Julian. "But I managed to slip on ice outside my apartment on day four, and did all the ligaments in my ankle in, so I spent the entire shoot on a walking stick," he laughs. "It was absolutely the right place to shoot, and I'm glad we did it, but it was tough, it was a tough shoot."

But if the episodes were tricky for Raquel and Julian, they were even more so for writer Matthew Graham who – as he revealed in last issue's preview – originally planned to write a single episode, before having a two-parter sprung on him. "It's a tall order," he admits. "You're hogging two Saturday nights, so you are aware that you've got to tell a *really* good story. I wanted to tell a good story, with good characters, and for it to be as scary as we could get away with. There were some bits we had to take out, in the end, because ►

The crew captures Matt Smith in a suitably epic moment.

> "You're hogging two Saturday nights, so you've got to tell a *really* good story..."
>
> **MATTHEW GRAHAM, WRITER**

Rebel, rebel, your face is a mess! Marshall Lancaster becomes Flesh!



Double the danger! The Doctor with one of the Cleaveses.

In the Flesh: Cleaves' Ganger.

◄ they were too nasty, too scary. But that's a good sign. That was the way I wanted to go."

What worries did Matthew have about two-parters before he was asked to write one? "The preconception was that I would go and write a cracking kick-off story – loads of fantastic ideas, loads of jeopardy – and then I'd reach a cliffhanger and wouldn't know where to go from there. What I did was I sort of plotted out an endpoint. I knew where I wanted it to finish, and I knew where I wanted Episode 1 to climax. What I didn't have was the bit between the start of Episode 2 and the end. That was probably the hardest script, then. That was the one I rewrote the most. We came up with extra things: the monastery was rigged to explode, so you've got the jeopardy of the monastery collapsing and overheating; Jennifer had found a whole mountain of discarded flesh with all sorts of eyes and limbs and things; and we put some more deaths in. That was Steven [Moffat, showrunner]'s suggestion, he said 'Kill some more people!' It's upping the stakes, making the threat much more immediate."

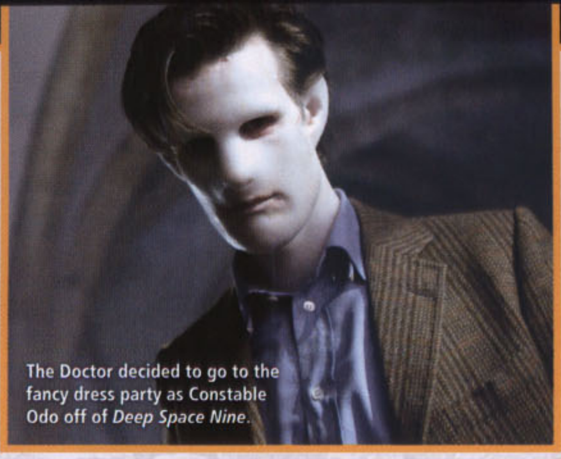
Last time **DWM** sat down for a proper interview with Matthew [*see issue 370 – Ed*], the first series of his time-travel cop show *Life on Mars* had recently finished, his *Doctor Who* début (2006's *Fear Her*) was about to be transmitted, and he had immediate plans to return to the TARDIS. "I'm writing a script later in the year," he told us then. "I think the plan is that I'll be Episode 10 or 11 of Series Three." What happened there? "I can't remember what it was!" Matthew laughs. "I was really busy with *Life on Mars* and, after I wrote *Fear Her*, with *Ashes to Ashes*, and then I was developing a project in America, so things just got very hectic and I felt I had to focus on the Gene Hunt side of things. *Doctor Who* is not an easy show to write. It takes a lot of time to get it right, and it does require a lot of brainpower, a lot of commitment, and you want to give it that. You really want to find the right time. But I *loved* writing *Fear Her*, I loved being in that world, so I knew I would come back, I knew I would do more."

Matthew may have loved *Fear Her*, but the audience's reaction was less enthusiastic. "Yeah," he frowns. "*Doctor Who* is a very difficult show because it evokes a passionate response in all its broad demographic audience. Its demographic is *so* broad, probably broader than any other show: you've got seven-year-olds watching it passionately, and you've got 57-year-olds watching it passionately. To ever come up with a story that completely satisfies a 50-year-old, who's grown up with *Doctor Who* and regards themselves as a bit of an expert, and a seven-year old... to please those two simultaneously is a very tall order.

"I knew the spectrum of that first David Tennant series – that we were going into those last episodes, *Army of Ghosts* and *Doomsday*, and it was going to get quite complex. You've got multiple realities, it was going to get quite dark, Rose and the Doctor were going to become separated... there was no point doing a story just before that was dark, and twisted, and overly complex. It would just seem like there was nowhere to go from it. It was a conscious decision to do a story that was more childlike. I think in terms of the sweep of the series, it worked really well."

To be fair, it wasn't all fun and games – the main guest character was a damaged child haunted by memories of her abusive father, who she draws as an exaggerated, nightmarish monster, and that drawing then comes to life. You can argue that it's flawed, but *Fear Her* did draw on a few dark ideas. "I don't mean to do it a disservice," Matthew concedes. "You're right, it does have that creepy underpinning. But it boils down to something creepy rattling round in a wardrobe with a scary voice saying 'I'm coming to get you!' The child's drawings – those are sort of Grimm fairy tale concepts, aren't they? And the way it was shot was very bright physically. Visually, it's a very bright episode."

Did Matthew learn anything from *Fear Her* which informed the creation of *The Rebel Flesh* and *The Almost People*? "You approach every story on its own terms, I think. You can't really equate anything from *Fear Her*. We've got a different Doctor, a different companion, a different showrunner, a different production team, and a different story. If anything, the



The Doctor decided to go to the fancy dress party as Constable Odo off of *Deep Space Nine*.

"There was a scene of the Doctor being apparently beheaded!"

MATTHEW GRAHAM, WRITER

thing I learned from *Fear Her* is that on *Doctor Who* you do have to tell your story very fast. It's a restless narrative. Everything is done on the run, and when you come to a two-parter, it's very hard to sustain that energy for two episodes. It's more than twice as hard as writing a single, because you have to get to that cliffhanger at the end of one, and a) make it a real cliffhanger, not just some sort of false jeopardy, because there's no point in having the Doctor fall out of a window to his death when everyone knows he hasn't, and b) you have to find that motor that runs into the second half that's slightly different from the motor that started the story. I think having written *Doctor Who* before helped me tackle that pace of storytelling."

DWM wants to know more about those "too nasty, too scary" moments that were cut from the final script. "There were some scenes involving the Doctor apparently being beheaded," Matthew explains, casually. "And the Jennifer creature held up a severed head of the Doctor's. In fact, she had three severed heads – Amy's, Rory's, and the Doctor's. In a bag."

That does sound pretty nasty, yeah. "Of course it would have turned out to be discarded Flesh," Matthew clarifies. "It was a trick she was playing to make the other characters think that she had just wiped out their saviours. It stayed in right up until the tone meeting, and everyone said 'This is going to be really, really nasty...'. Everyone *liked* it, and Steven said 'We won't show any blood, or anything hanging out of the neck, it'll be a nice clean thing', but the more we talked about how you'd do Matt Smith's severed head, the more we started to worry about the effect we were going to have on a whole generation of children's young minds as they saw their hero's head dangling! We thought it was just better to maybe lose it.

"The other thing to say is, the Flesh Doctor, we don't actually see him melt away, in Episode 6," Matthew adds. "You see the Jennifer monster destroyed, and you don't know for sure that the Flesh Doctor is dead. I wrote in the script that he wasn't 100% sure he was going to die. He had a line saying 'I don't know what's going to happen next, we're in uncharted territory', and when I saw a cut, he did dissolve away, but in the locked-off version, you don't see that. So that suggests to me that Steven's taken a decision to just not be definitive about that... maybe he's still out there, maybe he'll come back..."

Other changes were made to stop the story becoming over-complicated. "Originally, there were a lot more characters," reveals Matthew. "There were the same number of speaking characters, but a dozen other workers who were also duplicated. Apart from the fact that it was going to be prohibitively expensive to use that many people, we were just looking at the scripts and going 'Wow, it's going to be so complicated, people are just going to get lost', so we'd already pared it down before production to a core of five characters. The *script* is complex, but I don't think it's confusing on the screen."

That must be a tough line to walk. You want to make sure you're telling the story without leaving anyone behind, but also without diluting any of your ideas. "Yeah, you have to make sure that everything's explained," Matthew nods. "We worked really hard in the rewrites to make sure that we were explaining what's going on, and not leaving too many questions. You *want* the Doctor to say at some point, 'What the hell's happening?', because you don't want him to have all the answers in advance, but you also want touchstones, almost like a recap, while you work out where we're at and what's happening."

"I think actually there's a terrible crime you can commit, as a writer and as a director, which is to come up with a story that people can't follow," suggests Julian Simpson. "People like a complicated story, and they like complexity, but they don't want to feel like they've missed it, they've lost the plot and they don't know what's going on any more. Your thing is to always make sure the audience knows where they are, what's just happened, and what might happen next. And audiences are pretty smart, even kids – they know the genre tricks, you can signal to them when there's a monster round the corner and they get it."

Earlier, Matthew mentioned *Doctor Who's* uniquely broad audience. Do you have to bear that in mind when you're working out how far you can push a twisty-turny script? "When I sit down to write, I really don't think about who I'm writing for. I didn't think 'five-year-olds have got to understand this'," he says. "I took my cue from Steven's reign on *Doctor Who*, where the stories have almost become more science-fiction, I think. They're a different type of story. There aren't as many *Fear Her*-type stories; it's more twisted. It's narratively more labyrinthine, really. I took my cue for *Fear Her* from Russell T Davies' world view for *Doctor Who*, and when I came to these scripts I approached them based on Steven's, which I think it's fair to say is slightly different."

Are Russell and Steven also different to work with? "Different, but genuinely enjoyable," Matthew grins. "With Russell, it's all about big emotions and big enthusiasm and boundless energy, which you can't help but be fizzed up by. With Steven, the enthusiasm and the energy and the excitement is all there, but there's another thing at work as well, which is how can we twist and pervert what we're doing? He's always trying to pervert his own storylines in some way. 'Do we *have* to start at the beginning? Can we start in the middle and make it look like the beginning? Does there even have to be a start?' My story seems to have a beginning but it's actually the middle of the story. It's only when you get to the end of Episode 6 and go into Episode 7 that you realise you were in the middle of the story all along and didn't realise it.

"And when you go into a script meeting with Steven, he doesn't micromanage. He doesn't say 'I don't like this line', or 'Should the Doctor look over his shoulder here?'. He doesn't do that. He just throws in two or three really cool, big ideas. 'Wouldn't it be really good if the two Cleaveses were separated here, and trying to outsmart each other, and both realise they're thinking exactly the same way?' That, to me, is my kind of script ending. I don't want someone saying 'No, that character wouldn't say "Pass the salt," he'd say "Pass the butter," or whatever', but it's brilliant if it's big ideas to play with. That's what Steven is very, very good at."

Matthew's scripts play a big part in Steven's arc for the season, but the arc was still evolving as *The Rebel Flesh* and *The Almost People* were taking shape. "I actually wrote the first draft, and *then* Steven said 'I've had some more thoughts on how this should go'," Matthew laughs. "He said, 'I'd like you to think about the idea that the Doctor didn't pitch up here by accident, and that he has come here specifically to investigate the origins of the Flesh, so that he can block the signal to Amy', so then I started feeding that in. It was a little bit like writing *Sixth Sense* and knowing what the twist is. Hopefully you can go back and watch those episodes again, knowing what you know, and see examples of the Doctor looking at her in certain ways, and being fascinated by her.

"But initially, Steven's note was 'Amy is flesh' – although that was a couple of drafts in – 'and she's pregnant'. Okay. 'And the Doctor knows this.' Erm. 'And he's deliberately here to study the Flesh.' Right. These were all things I didn't know when I started writing the story! But they were great things to have, because it gives you a new zip, a new energy." ►

The two Doctors. Will there be enough Jammie Dodgers to go round?

Amy with Cleaves, Jimmy, Dicken and Buzzer. Various doubles out of shot.

Once the arc took shape, Matthew could contribute to it himself. "I asked Steven 'Well, could I have a few moments in the story where the Doctor whispers to Amy "push" or "breathe"?', so all through the story he's coaching her through birth," he recalls. "You're not *just* pushing the arc forward; Steven gave me the starting point, but I feel a sense of ownership over these episodes. It came from my own head, I told a story that I think is my story. Moving the serial beats forward is fun – it's fun to write a mystery, and it still to be a mystery to you. Also, it's a huge responsibility, having a series on your shoulders, and I don't have that with *Doctor Who*; I just get to have a really cool story and play in their world, so it's hard work but slightly lower pressure."

The revelatory final scene was recorded with a skeleton crew, but out of necessity rather than a desire for secrecy. "It was done outside the main body of the shoot," explains Julian Simpson, "because Frances Barber who plays the Eyepatch Woman wasn't cast until they did Episode 7, so I went back and did a minimal second unit thing. It's a crazy ending for an episode. It's brilliant, it's just the best cliffhanger in the world. It's just such a massive twist, an extraordinary revelation to have. But that's because this is why I signed up for this, because I watched the last series and just *loved* what Steven Moffat's done with *Doctor Who*. So the fact that he was doing it again, and bigger, and I was getting to be part of that, was fantastic for me. I'd probably have been disappointed if there *hadn't* been a big twist at the end!"

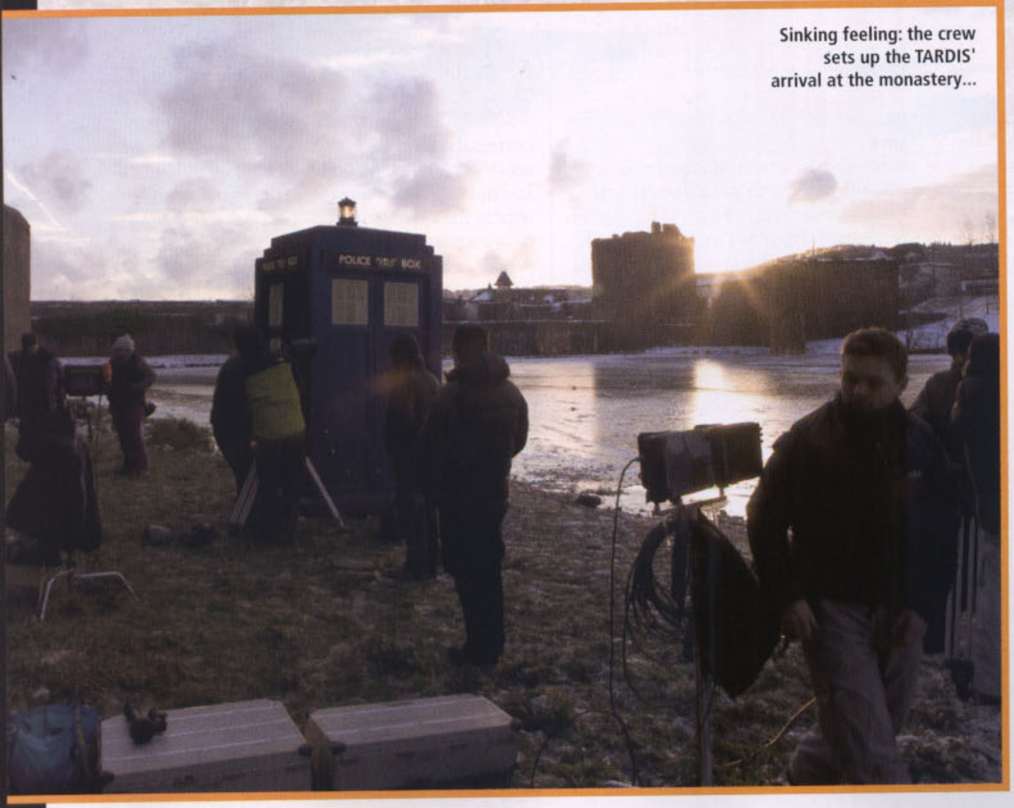
Is Julian relatively new to *Doctor Who*, then? "Well, I was a fan as a kid, in the Tom Baker days. I didn't massively take to the Christopher Eccleston and David Tennant seasons because they weren't really my cup of tea. But there were a few episodes in there I liked, and weirdly enough they were often the Steven Moffat episodes: the two-parter in Christopher Eccleston's run [2005's *The Empty Child* and *The Doctor Dances*], and then *Blink* [2007], and the first River Song two-parter [*Silence in the Library* and *Forest of the Dead*, 2008]." When Matt Smith was announced as the Eleventh Doctor, Julian "was so dubious as to how you make such a young actor work as Doctor Who that I tuned in to the first episode last year, and he just had me within two minutes. I was like, 'Okay, I am now a *Doctor Who* fan'!

"So I wasn't coming at it from the point of view of 'I must direct *Doctor Who*', I was coming at it from the point of view of 'I must direct Steven Moffat's *Doctor Who* with Matt Smith'. I watched that first episode and was on the phone to my agent that Monday morning! Out of the blue a few months later, I got a phone call from my agent saying *Doctor Who* wanted me. I think Marcus [Wilson], the producer, had seen some of the *Spooks* I'd done and liked them. What's really nice is that they seem to have cast directors *for* episodes, cos I remember when they asked me to do this two-parter, there was a whole scheduling thing going on with another job, and I was saying to Marcus 'Maybe not this one, maybe another one would be easier', and Marcus was very much like 'No, this is the one we've matched up to what you do', so there was a lot of thought had clearly gone into it."

Did that mean Julian had a lot of freedom in terms of putting his own mark on the episode? "I had much more than I thought I was going to have, you know," he realises. "That's a good question, no-one's asked me that question actually. I assumed when I walked on to *Doctor Who* that there was kind of going to be a house style, but there really isn't.

"But we talked about it, because every director does different things. We talked a lot about avoiding – and this goes back to your question about how you tell the story – being too clever. Cos as a director, it's really tempting sometimes to be clever, and actually *Doctor Who* doesn't want you to be clever, it wants you to tell a story in the most exciting way. So if Matt's doing something exciting, you want to track in on him and make the shot exciting, you don't want to hold back and be artistic. You want to get in there. I was essentially letting my inner eight-year-old direct *Doctor Who*. I was directing the episode I'd want to watch if I was eight years old, rather than the episode I'd want to stroke my chin to at 38."

Is there that much difference between the two? "There is a bit. Not deep down. There's always a conflict, I think, between following your instincts as a director and second-guessing what other people might admire. Sometimes you go 'I've got a really clever idea for a shot here, and people will go "ooh, how did he do that?"', but sometimes it's not the best shot for the story. And that's a battle you often have as a director, a kind of internal battle. Am I being too clever for my own good? Is the shot actually going to help the story, or is it just going to hold it up while everyone admires my directing?"

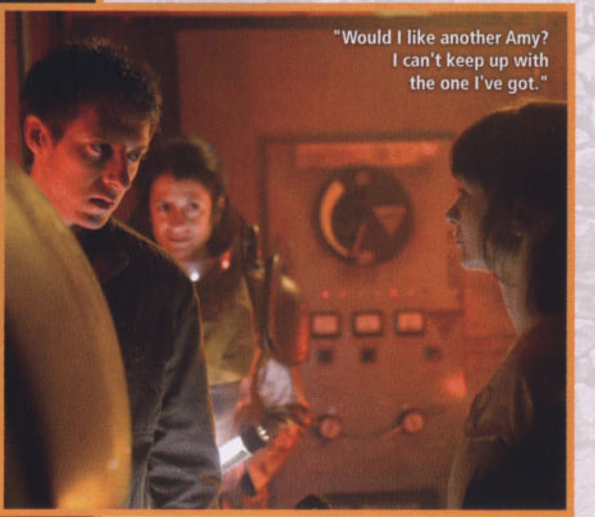


Sinking feeling: the crew sets up the TARDIS' arrival at the monastery...

But making the finished product straightforward doesn't mean the recording process itself is simple. "Sometimes it got very, very complicated," Raquel Cassidy recalls. "One scene took literally two years to film, because we started it in 2010 and didn't finish it until 2011, cos we broke for the Christmas break. A nightmare for everyone concerned, but apparently well worth the 15 hours that it took to film!"

Scenes where the characters appeared alongside their Gangers were realised primarily though split-screen (where the actors are filmed in different positions in two otherwise-identical shots which are then combined), with use of green screen, motion control, and CGI tactically limited. "There's no way you can afford to do everything you want to do on *Doctor Who*," Julian admits, "but rather than cut stuff because of money, I was really keen find another way of doing the same thing but cheaper – which we managed 90% of the time! So for example, you could spend thousands of pounds every time you have a clone on the screen, or you could do something with split-screen which costs a couple of hundred quid. The planning is the thing that saves you, because if you walked onto that set *not* knowing how you were going to do those effects, you'd just never finish. I think you plan this job more than anything else I've done."

For Raquel, acting in the same scene twice was not just difficult technically, but also emotionally: "the most difficult thing is that you're not playing with yourself," she explains. "You're playing with a double who probably has very different rhythms to you, and that's not particularly helpful. If you could run round and do it to yourself, that would be easier. It's not whether they can or can't act, that's irrelevant – it's just that they are not *you*. If they do put acting into it, which is absolutely fine, they're going to be doing what *they* think it should be and



"Would I like another Amy? I can't keep up with the one I've got."

"If we were told someone was 'a fake' we'd be naturally prejudiced..."

MATTHEW GRAHAM, WRITER

not what *you* think it should be, and if they were trying to do what they thought you were trying to do... it's a difficult situation for everyone!" But well worth it, because "it's a very interesting story. And really, although I didn't *really* understand it to start off with, if you're playing two people – or two versions of yourself, and one is supposedly the original, and one is supposedly a copy – who is the more human of the two?"

That's something that both episodes tackle in depth. Most notably, there are the two Doctors, and Amy Pond who thinks she can tell them apart – and that telling them apart actually matters. "I wanted her to seem very human in that story," Matthew explains, "and not supernaturally drawn to the real Doctor. I wanted her to be like us, because if there were two of our friends or family in front of us, and they were truly identical, why would we know? The only reason would be our own prejudice – if we were told one was the fake, we'd be naturally prejudiced against that one.

"But then to undermine that at the end, and have her realise that she was prejudiced against the wrong Doctor... We have that line that I'm really proud of, 'You're twice the man I thought you were', and it's genuine, and it's really deserved, because he really *is* twice the man she thought. He's able to be two separate Doctors, and both of them have surprised her and impressed her and delivered emotionally in a way she never thought was feasible."

And then there's Jimmy. "What I was really interested in exploring was that these Gangers could be left behind to take over the lives of their original operators," says Matthew, "so the real Jimmy dying and the Ganger Jimmy returning to be a dad to his son was one of the things I was most proud of in the story. It leaves you with a question: would you be happy to leave an identical replica of yourself to look after your family, and what would that say about your identity? You can't answer all those questions in one story, but you can raise them in the audience's mind."

What's Matthew's take on the morality of that scene? "Because the other Jimmy dies, you've sort of taken away the choice, really," he ponders. "What I think makes it work is that the Flesh Jimmy is challenged by the Doctor: 'There's a boy here asking for his dad, are you going to be his dad or not?' The Doctor's not actually judging him, he's asking him to look into himself and find out what he feels, and he finds that his humanity compels him to find the other one. So he goes and finds the original Jimmy, but then we have him dying, and he bequeaths his son to him. I really think we square the circle with that. The other Jimmy going back to the family is not a liar – he's got everything that is Jimmy. And he hasn't stolen that life, he's been given it. I think we're okay. Morally, we're fine!"

"I always thought that was one of the scarier ideas," ponders Julian. "I hope we've established that these two people are identical in every way, so the kid hasn't lost the father, in any meaningful sense. It's a scary idea, that your parents might not be who they think they are, but at the same time, there's no downside to it in this instance."

But it's that final scene which will get people talking. That mad, brilliant final scene. Which, it turns out, was as much of a surprise to Matthew Graham as it was to the audience. "The ending I originally had was Rory and the Doctor walking into the TARDIS, and Amy about to follow them, and the Eyepatch Woman appearing for the first time in the episode," he recalls, "and that was fine, we were happy with that. Amy's horrified, and that's the end. But while I was writing, Steven was thinking about Episode 7, and he'd obviously hit on a more exciting way of going into Episode 7, so then very late in the day – it was close to publishing the scripts and filming them – he said 'Don't throw any furniture at me, but I want to change the ending – you can write it, but this is what I want to happen'. Which was *brilliant*! I loved it. I had something similar in *Fear Her*, where Russell gave me the 'storm coming...' bit. And I *still* don't know what's coming in Episode 7, so I get to be the writer and the viewer at the same time, which is rather good fun, but very weird!"

Not frustrating? "Steven is a wicked, wicked human being!" concedes Matthew, laughing. "He really likes having secrets that no-one else knows. But it was great to write the words 'Amy wakes up in a birthing chamber...' – wow, where's this going to go?! Great fun."

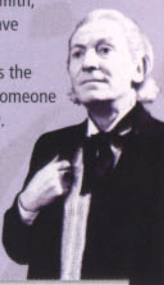
But if you think you know where it's going to go, you're wrong. There's one more episode before the big mid-series cliffhanger, and things are only getting madder from here... DWM

FAN PRIDE!

Matthew Graham has something he wants to clear up.

"I'm not a complete philistine when it comes to *Doctor Who*!" he exclaims. "I know the fans *think* I'm a complete philistine who knows nothing. I've read the stuff online: 'He's never watched *Doctor Who* in his life!' It's not true, I was a big fan." Indeed, *The Almost People* saw the Flesh Doctor speak with the voices of previous incarnations, "and that moment was a really nice little homage to my childhood, really."

So who was Matthew's Doctor? "My prime era was Jon Pertwee to Tom Baker and Peter Davison. I was born in 1968, so I probably came into *Doctor Who* at about 1973, which was Jon Pertwee. Episodes that stand out in my mind are the spiders [1974's *Planet of the Spiders*], and the maggots of course [1973's *The Green Death*]. Bessie, and Jo Grant, and the Brigadier... *Genesis of the Daleks* is my all-time favourite, and I loved Peter Davison as well. He brought a fantastic, youthful... he was my Matt Smith, I suppose. People say 'Matt's so young, can he have the same gravitas as David?', but I think a lot of people said that when Peter Davison took over as the Fifth Doctor. When you're a kid, it's great to see someone with that youthful vigour bounding into the story.



"So I wanted to drop in a William Hartnell quote, because he was the original, and 'reverse the polarity of the neutron flow', because that's a well-quoted line, and the same for 'have a jelly baby'." Take that, forums!

COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

YEAR OF THE MOON

The year of the moon landing and the year of *The Space Pirates*. The public had learnt that space adventures required patience...

Doctor Who's sixth season told us to have fun and be free - while placing huge new limits on the Doctor's freedom.

Feature by **SIMON GUERRIER**

THIS ISSUE SERIES SIX (1968-69)

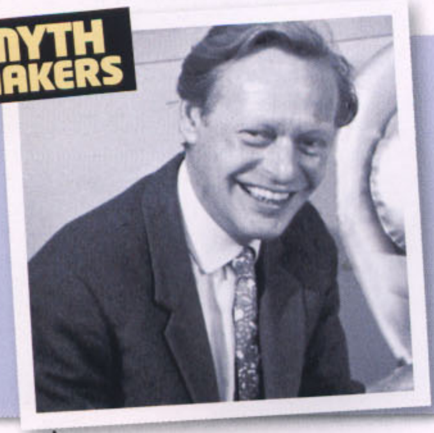
In the 1960s, *Doctor Who* was on TV for more than 40 weeks a year. The strain of that output tells on Season Six. We can see effort to reduce the three lead actors' workload: episodes of *The Mind Robber* are shorter than usual, meaning fewer lines to learn, while for much of *The Space Pirates* the Doctor, Jamie and Zoe appear only briefly.

That's a shame because Patrick Troughton, Frazer Hines and Wendy Padbury are such a pleasure to be with. While they're on screen, they add sparkle to stories about Quarks and Krotons and Space Pirates.

Perhaps the stiltedness of the sci-fi comes from this season being shown just months before Apollo 11 landed on the Moon. Viewers knew from the coverage that outer space is vast and silent and requires a lot of patience. *The Seeds of Death* is terrific, but it takes an age for the Doctor to reach the Moon and monsters.

I argued last issue that the foes of the fun-loving Second Doctor often seek to limit people's

MYTH MAKERS



PETER BRYANT
PRODUCER

Peter Bryant's first work on *Doctor Who* was shadowing script editor Gerry Davis. But Bryant wanted to produce and was given a four-part story on which to prove himself. *The Tomb of the Cybermen* – featuring Bryant's then-wife as the villainous Kaftan – is one of *Doctor Who*'s best stories, so it's little surprise that Bryant was soon running the show.

His tenure – the tail end of Season Five and all but the finale of Season Six – were a difficult time for the series, beset with production problems. So Bryant's greatest contribution to the series was avoiding its cancellation by devising a bold new format that would be less strenuous and costly to make. After the success of *The Web of Fear*, he also felt adventures set on contemporary Earth were more relevant to viewers.

Bryant didn't just strand the Doctor on Earth. He took a chance in casting comic actor Jon Pertwee in a straight role as the series' new lead. (Pertwee's brother and father had created and written for 1950s soap opera *The Grove Family*, in which Bryant had played a lead role). Bryant claimed that he thought up Bessie, the Third Doctor's vintage car.

And it was Bryant who saw the potential of the colonel in *The Web of Fear*, and the actor who played him. Promoting Lethbridge-Stewart and making him central to the new format, Bryant effectively created the Brigadier.

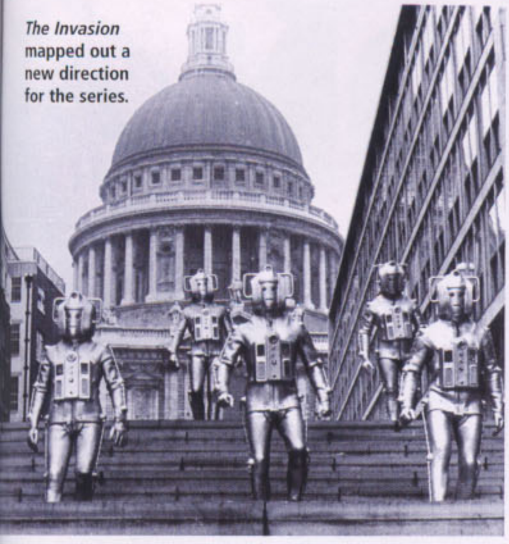
MEMORABLE MOMENTS

Jamie! The Doctor! Aaaagh!"
(*The Mind Robber* Episode 1)
A jaw-dropping cliffhanger as the TARDIS explodes and our heroes spin helplessly off into space. Zoe draped across the console is, apparently, quite an arresting image, too.

"Brigadier, now. I've gone up in the world."
(*The Invasion* Episode Two)
The Doctor and Jamie re-encounter an old friend and are introduced to UNIT. One single scene, and it ably convinces that this old show still has a bright future.

"Your leader will be angry if you kill me – I'm a genius!"
(*The Seeds of Death* Episode Three)
After a stylishly shot chase, the Doctor is cornered by the Ice Warriors – and responds with a mix of terror and indignation.

"We have accepted your plea..."
(*The War Games* Episode Ten)
An extraordinary moment: having lost his friends and his liberty, the Doctor wins his case against the Time Lords. Though they have two small conditions...



***The Invasion* mapped out a new direction for the series.**

freedom and fun. That's especially true of Season Six. The Dominators are slavers, while often the stories are about our enslavement to machines, from the transistor radios in *The Invasion* to computer-teaching in *The Krotons* and the dependence on T-Mat in *The Seeds of Death*.

The machine in *The Mind Robber* turns storytelling into a form of enslavement. Aptly, it's a good story packed with amazing moments - the TARDIS exploding, or Jamie and Zoe being swallowed by a giant book. It also deftly hides problems behind the scenes. Its first - and most thrilling - episode was a late addition after *The Dominators* was cut down from six parts to five. Episode 2 dodges neatly round the fact that Frazer Hines was off sick.

A lot of the stories this season had problems. Terrance Dicks and Robert Holmes - who would shape so much of *Doctor Who's* future - got their first credits hastily rewriting scripts or supplying new ones. But two stories addressed the production problems head-on by radically changing the whole nature of the show and the way it was made.

The Invasion and *The War Games* each introduce groups who will curtail the Doctor's freedom. For all he'll have friends in UNIT and among the Time Lords, we'll see his fury at having to work for them.

As a test-run for a radically new, Earth-based *Doctor Who*, *The Invasion* is a huge success. *The Dalek Invasion of Earth*, *The War Machines* and *The Web of Fear* had all stuck monsters in front of London landmarks, but in *The Invasion* we don't even see the Cybermen until the end of Episode Four. Instead, the story proves that mundane, contemporary London - all private apartments and abandoned warehouses - can be a thrilling, atmospheric place for adventures.

That's just as well. *The War Games* could easily have ended the series, finally landing the Doctor back with his people, revealing his secrets and writing out his companions.

Again, it's a story hiding production problems, required to span 10 episodes because another story fell through. With limited characters and sets, it must largely consist of our heroes being captured, escaping and being captured again.

Yet we hardly notice because each time our heroes escape we learn a new piece of information that changes the whole story. The generals of World War One have a computer! We escape the trenches to face Romans chariots! The Doctor must beg his own people for help!

We also get some of best written and well-played supporting characters to appear in merely one story. We genuinely care for Lieutenant Carstairs and Lady Jennifer, believe the Doctor might just side with the conflicted War Chief, and we are chilled by the understated menace of the War Lord.

Best of all, the revelations are kept simple. The Doctor didn't leave his people because of some soap opera scandal: he was simply bored. The Time Lords are simply realised, softly-spoken men with awesome, godlike powers. Their effortlessness makes the Doctor's achievements - to escape them in the first place and then to justify all his adventures - all the more impressive.

The heartbreaking conclusion works so effectively because of how much we've come to love this Doctor and his companions. The Second Doctor spirals away into the darkness, protesting indignantly at all the changes to come. And quite right - it will be some time before the show is again as footloose and fancy-free as it was with him.

STAR PERFORMANCE

WENDY PADBURY

ZOE HERIOT

We shouldn't like Zoe Heriot. When we first meet her, she's an overly serious child prodigy who lectures the Doctor on maths and logic and is snooty to Jamie. She's exactly the sort of stubborn, snobby elitist that the Doctor normally spends his time battling.

For all her cleverness, her naïvety and refusal to consider being wrong often lands her in trouble. When she stows away on the TARDIS (rather than being invited) the Doctor gives her a seven-week lecture on the sorts of monsters she'll now be facing. It doesn't exactly suggest that they'll be the best of friends.

And yet Zoe quickly redeems herself. She's highly capable – Sara Kingdom carried a gun but Zoe's the first *Doctor Who* girl who can demonstrably fight for herself. In *The Mind Robber* she throws a superhero over her shoulder, while wearing a glittering catsuit. It's not merely that she can carry fight scenes – Jamie could already do that – but she also makes them fun.

Zoe can also use her brains. She is the first companion to be able to match the Doctor's brain-power, sailing through the Krotons' intelligence test then helping him with his. Her intelligence can be used for comic effect, but it also helps outwit the villains. Her sums stop the Cyber invasion, and in the same story she uses logic to send a computer receptionist up in smoke. The Zoe of *The Wheel in Space* wouldn't approve of such antics – a sign of how much she's developed while she's been in the TARDIS.

But the real secret of Zoe's appeal is the wide-eyed innocence and excitement that Wendy Padbury brings to the part, and the affection between the three lead actors that's clearly visible on screen.

The Doctor and Jamie love Zoe, which means that we love her too.

> **"*The Invasion* and *The War Games* each introduce groups who will curtail the Doctor's freedom - UNIT and the Time Lords."**

THE FACT OF FICTION

THE RIBOS OPERATION

Story arcs that span a whole season? They're nothing new - *Doctor Who* did it back in 1978, and it all started with this story...

Feature by **DAVID BAILEY**

We're in the middle of a *Doctor Who* series with an ambitious, twisty-turny, weeks-long storyline. Since the series' return in 2005, it's been the model that there are at least hints woven into each episode, pointing to the earthshattering events of the season's finale. From Bad Wolf to the crack in Amy's bedroom wall, we've become used to the idea of 'story arcs' in *Doctor Who*.

But you don't have to look too far back to find a time when such things were almost unheard of. In the 1990s, *Buffy*, *Deep Space Nine* and *Babylon 5* blazed a trail of season-long arcs, telling stories over much longer timeframes than American viewers were used to in their 'episodic' shows. This approach helped revolutionise US television, opening the door to deeper, much more involved season-spanning plots, and paving the way for huge hits such as *Lost*, *24* and *The Sopranos*.

Now, we're not saying that *Doctor Who* did it first – soap operas have been around since forever, and there were plenty of other TV shows that stretched their stories out over the space of more than one or two episodes – but Season 16 is still significant. Graham Williams decided to build one big story out of six smaller ones, sending the Doctor on a quest to save all of creation from a terrible doom.

And yet, the search for the Key to Time starts off so small, with a low-key – and charmingly written – tale of two galactic swindlers...

PART ONE

FIRST BROADCAST: 2 September 1978

Doctor Who (Tom Baker) promises K9 (voiced by John Leeson) a holiday – but they're not going anywhere yet. The TARDIS' power ebbs away, plunging them into darkness...

■ K9 Mark I left the TARDIS at the end of the previous season, in *The Invasion of Time* (1978). This is K9 Mark II – although producer Graham Williams only finally agreed to another year of the tin dog when he was assured that the prop's unreliable remote control had been improved and that its motors weren't as noisy as Mark I's. The Doctor, though, is still not quite convinced: later, during a hurried escape, he tells K9, "Don't stop at all the corners!"

■ All four episodes of the story overran and needed editing late in the day. Part One suffered most of all – starting right here. As originally recorded, the episode opened with the Doctor alone in the TARDIS control room, muttering about his holiday on Halargon 3 and blowing on the dog whistle to summon K9.

■ Some of the cut material – and a lot of improvisation, too! – is included in the novelisation of the story, which was written by Ian Marter, who had played companion Harry Sullivan between 1974 and 1975. (Marter changes the holiday destination to Occhinos, for starters.) Many of the scenes and lines cut for time can be found in this book.

■ This is the first time we see the Doctor use a dog whistle to get K9's attention; the device is used often throughout this season.

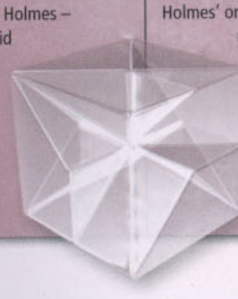
The doors open, bathing the Doctor in golden light. Outside, in a strange desert landscape, the Doctor meets the White Guardian (Cyril Luckham)...

■ This is the only time we see the White Guardian during this season – though we hear his voice (played by Gerald Cross) in the opening episode of *The Stones of Blood* (1978). The Doctor will finally meet him again in *Enlightenment* (1983), in which he's still played by Cyril Luckham, who's swapped the straw hat for a seagull.

Enough of your lip!

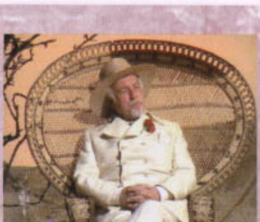
■ This scene was recorded at the start of the second recording block for the story and, in the break between the two blocks, Tom Baker had been attacked by co-star Paul Seed's dog, leaving him with a nasty scar on his lip. It's clearly visible here, and at many other points throughout the story, covered with make-up. Some publicity shots from the time show Baker with an obvious dressing across his top lip.

ESSENTIAL INFO



■ Graham Williams was a big admirer of longtime *Doctor Who* scriptwriter Robert Holmes – indeed, he once said that he would have been happy to see Holmes write every story! Williams therefore turned to Holmes to write the opening chapter of his magnum opus. Holmes' original storyline made no mention of the Key to Time at all, with the larger plotline being layered over the top of the relatively simple tale of Garron's attempted con.

"I don't sell mines, Doctor. I sell planets!"



In this original outline, Garron himself is unaware of the true nature of the jethrik. He thinks it's 'just' a valuable stone, unaware that it can actually be used as a source of energy large enough to power an entire battlefleet.

With Robert Holmes' blessing, script editor Anthony Read added in all the material pertaining to the search for the Key to Time, and wrote the extra opening scene featuring the Doctor's briefing by the White Guardian.

The story was commissioned under the title *The Galactic Con Man*, before being retitled *Operation* and finally *The Ribos Operation*. A *Blue Peter* report during the story's production called it *The Ribos File*, but this was a mistake on the part of the *Blue Peter* team.

Williams and director George Spenton-Foster had worked together some years earlier on the crime series *Sutherland's Law*, which starred Iain Cuthbertson – who they both agreed would be perfect for the role of Garron. Cuthbertson needed some strong persuasion to take the role, including a slightly inflated fee and *carte blanche* to play the part a little bit OTT.

During the summer leading up to the broadcast of *The Ribos Operation*, repeats of *The Invisible Enemy* (1977) and *The Sun Makers* (1977) had scored good ratings in a Thursday-evening slot. (History doesn't tell us what the ratings might have been if they'd picked better stories.) BBC1 Controller Bill Cotton later said that he had considered moving the show to a weekday slot for good, but decided against it, saying it felt "rather like tampering with the monarchy."

The opening story of Season 16 was met with a warm reaction, along with decent ratings hovering around the 8 million mark. Although viewers had generally enjoyed it, audience research suggested that it was lacking "a really good monster like the Daleks."

The Shrivenzale never worked again.

◄ The White Guardian sends the Doctor on a mission: he must find the six scattered segments of the Key to Time, an artefact which is needed to hold the whole of creation in balance...

■ And so begins the series' first-ever season-long storyline (something that wouldn't be tried again until *The Trial of a Time Lord* (1986)). See the boxout for details of Graham Williams' grand plan...

The White Guardian tells the Doctor that he has been given an assistant to help him on his quest and, back in the TARDIS, he meets the haughty Gallifreyan Romanadvoratrelundar (Mary Tamm)...

■ Romanadvoratrelundar (or Romana for short) claims to have been sent by "the president of the supreme council," presumably meaning the Lord President of Gallifrey - the position briefly held by the Doctor in *The Invasion of Time*. But it's interesting that although the White Guardian hinted that the Doctor's mission was way above top secret, Romana already knows that she's there to help with the hunt for the Key to Time. Could the Guardian have disguised himself as the President to choose Romana and send her to meet the Doctor? (The Black Guardian is certainly a master of disguise, as we'll see in *The Armageddon Factor* (1979).) There's certainly no explanation of how Romana even got to the TARDIS at all, and such long-distance teleportation (possibly through dimensions, if you accept that the White Guardian takes the TARDIS out of normal time and space) seems beyond what we know about the Time Lords' technology. Perhaps only an omnipotent Guardian could do such a thing.

POLICE PUBLIC CALL BOX

Queen of Ice: new girl Romanadvoratrelundar.

■ Romana has brought along a device which will aid them in their mission: the White Guardian first refers to it as a 'locator', but it is also called the 'core' (as in, the core to the Key to Time) and the 'tracer' at various points throughout. After this story, the production team seemed to settle on 'tracer', which is how it has become known ever since. (The novelisation occasionally refers to it as 'the Locatormutor Core'.)

■ Holmes' first draft of the script featured some snarky put downs from the Doctor concerning Romana's name. When she announces it in full, he comments, "That's your misfortune." And later, as they're leaving the TARDIS, he complains that her name "sound[s] like a Siamese railway station." The script also featured the Doctor rather bluntly calling Romana "girl" at various points, but this idea was removed.

They plug the tracer into the console, and their first destination is revealed: Cyrrhenis Minima. But the co-ordinates suddenly change...

■ A short sequence of a confused Doctor holding the tracer upside down before finally plugging it in correctly was cut in the final edit. (Another line cut here would have seen the Doctor proclaim that his good friend Merlin would have liked a 'magic wand' like the tracer, but let's move on quickly before we have to invoke *Battlefield* (1989) and open an enormous can of pandimensional worms.)

On the planet of Ribos, the conmen Garron (Iain Cuthbertson) and Unstoffe (Nigel Plaskitt) clamber up to a castle rooftop, and open a hatch in the roof. Unstoffe drops some drugged meat down the hatch and then starts to clamber down a rope ladder – Garron checks that Unstoffe has the jethrik before he goes.

■ Unstoffe's worries that the Shrivenzale wasn't properly drugged were cut in the final edit, for timing reasons. The lines were reinstated in the novelisation.

■ The mineral jethrik - which is crucial to Garron's scam - was spelt as 'jethrick' in some versions of the script. The novelisation calls it 'Jethryk'.

■ Ribos is described in the script as resembling 'Moscow in the 15th century'. Set designer Ken Ledsham reused sets from a contemporary BBC adaptation of *Anna Karenina*, the novel by Leo Tolstoy.

While Unstoffe and Garron have been working above them, a chiming curfew bell signals the Captain of the Shrieves (Prentis Hancock) to extinguish the lights in the Relic Chamber, in which stands a cabinet containing a priceless collection of crown jewels. His duty done, he leaves the room, barring the door behind him. Then, once outside, a gate in the Relic Chamber is raised, revealing the Shrivenzale!

■ In the script, the lamps here were meant to be burning torches, but these were changed to electric props on set.

■ The curfew bell sound effect was actually a recording of a church bell heard from St Peter's Square in Venice.

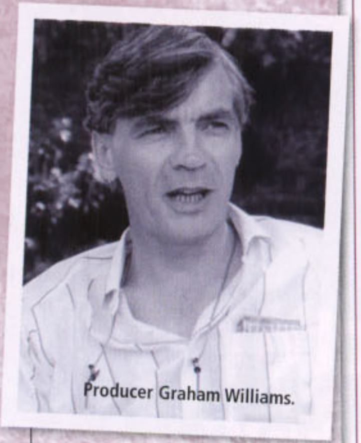
■ Described in Holmes' script as being all 'scales and claws', and likened to a crocodile with pincers, the Shrivenzale costume was essentially worked like a pantomime horse. The stifling costume was operated by two stuntmen, Nick Wikinson and Stuart Fell.

Inside the chamber, Unstoffe sets about cutting the glass on the cabinet...

■ Two short scenes following this were cut in the final edit. First, Garron - outside after curfew - is shown hiding from Shrieves while he waits for his client. The second would have shown Unstoffe climbing the ladder and sneaking off, his work completed.

Romana and the Doctor get off to a shaky start.

WHERE DO YOU SEE YOURSELF IN FIVE YEARS' TIME?



Producer Graham Williams.

Although he produced a full season of *Doctor Who* before embarking on the story of the Key to Time, Graham Williams' thoughts about universal forces and the Key to their balance had actually been the thing that got him the producer's job in the first place. When asked to pitch his ideas for *Doctor Who* to Head of Serials Graeme McDonald, Williams presented him with a document, dated 30 November 1976, that was filled with some dazzling metaphysics and incredible pseudoscience...

All the solar systems of the universe, the document suggests, orbit slowly around the centre of their galaxies. But what, Williams wondered, was the force that kept the galaxies themselves moving in an orderly motion? He explained that the Time Lords had some degree of control over the motion of their own galactic cluster, but that level of control cannot be safely left in the hands of mortals – even ones as powerful as the Time Lords. So what higher power, the document asks, holds the reins on the rest of the universe?

'The balance must be kept by someone, or something, which enjoys a greater sense of responsibility, and a greater sense of objectivity,' Williams wrote. 'A sense of right against a sense of wrong. If a force of good were to govern the balance, there would *be* no balance. Therefore, the force of evil must have an equal control.'

Williams suggested that a 'higher authority' was a reality in the world of *Doctor Who*, and that 'the President of the High Council of Time Lords, upon his ratification, is made aware of such a Higher Authority. [The Doctor, therefore, would have learnt about the Guardians during the events of *The Invasion of Time*; this also explains why he is wary of letting Romana know precisely what they're up against.] He is made aware that, awesome as the power of the Time Lords is to humans... it is only as awesome as the power held over the Time Lords.'

The Black and White Guardians we will meet in Season 16 are, according to the document, not quite the universal forces you might imagine. 'There exist in our section of the Universe,' Williams wrote, 'our section of the Cosmos, our section of the Cluster, two Guardians. One is for "Good". One is for "Evil"... There is no evidence stronger than our earthly eyes than the difference between pure black and pure white... So... let us call our two Guardians Black and White.' So, powerful though the Guardians are, they are but two of who knows how many more.

Spin-off fiction has given names to some of the others: *The Quantum Archangel* by Craig Hinton (BBC Books, 2001) introduced the concept of the Guardians of Time, otherwise known as the Six-Fold God. As well as Black and White, he also named the Red, Azure and Gold Guardians – along with the Crystal Guardian, otherwise known as the Toymaker, of *The Celestial Toymaker* (1966). (In the **DWM** strip *Happy Deathday* (1998), Izzy uses the Time-Space Visualiser to tell a story featuring a probably-not-quite-real Beige Guardian.)

What's perhaps most interesting about the document is how clearly Williams stated his intentions for a season-long storyline, so early on in his relationship with the show. 'Over 26 episodes,' he wrote, 'telling six individual stories, [the Doctor] will recover the Sections which form the Key to Time... [He] will be seen to have six independent ventures, all linked by the common theme... Each venture in itself must be self-explanatory.'

And what would success mean for the Doctor? Williams' document offers a tantalising glimpse of what might have been: 'Perhaps the Guardians are Time Lords, advanced to a higher degree along their own paths. Perhaps this is a test as to whether the Doctor is to qualify for advancement... Whatever the outcome, the Doctor will arrive at his own conclusions and decisions in his own fashion. As always.'

Unstoffe is left cold by Garron's latest money-making plan....

Things aren't going well in the TARDIS. Romana accuses the Doctor of sulking, saying it's unbecoming behaviour of someone as old as him. They track the segment to the planet of Ribos...

■ Romana claims the Doctor's age - presumably according to official Gallifreyan records - is 759 years old. When he counters that he is only 756, Romana accuses him of having lost count - perhaps due to old age making his mind 'foggy'. And maybe she's right. For example, in *Time and the Rani* (1987), the Seventh Doctor claims to be 953 years old - but the Tenth Doctor in *The End of Time* (2009/2010) gives his age as 906. Could such discrepancies simply be down to confusion?

■ Lines cut from the final edit confirmed that Romana had studied the Doctor's bio-data record before leaving Gallifrey.

■ A model shot of the TARDIS changing course in space was planned for this sequence, but it was eventually dropped.

Garron's client – the Graff Vynda-K (Paul Seed) – arrives. Garron puts on the charm, ushering him away to his quarters – just as the TARDIS materialises round the corner.

■ Lines cut from the earlier scene - where Garron talks to Unstoffe as he works in the Relic Chamber - would have explained how the Graff arrived on Ribos, in "a four-point rocket ship." This exchange would also have helped explain Ribos' status as a protected, low-technology world. The sequence was cut in the final edit.

> **'In the original outline, 'Romy' was suggested as a user-friendly short version of the new companion's name.'**

■ Also cut was the opening of this scene, where we learn that the Graff has never met this particular representative of the Magellanic Mining Conglomerate before.

■ In the novelisation, Marter changes the Graff's name to 'Vynda-Ka'.

The Doctor and Romana emerge, hot on the trail of the segment. He warns her to stay out of trouble, and then asks if he can shorten her unwieldy name. The Doctor sets off – and immediately gets tangled in a trap set up to capture wild animals around the castle.

■ This is where the Doctor settles on 'Romana' as a user-friendly short version of his new companion's full name. In the original outline for the character, however, the name 'Romy' was suggested.

Garron continues to sweet-talk his client, extoling the dubious benefits of life on Ribos. The two seasons are each over 30 years long, and known as Icetime (which they're in now) and Suntime. The planet itself, though primitive, is considered a part of the Great Cyrrhenic Empireand is given the Empire's protection.

Garron leaves the Graff to pore over the details of the deal. The Graff's trusted friend and confidant, General Sholakh (Robert Keegan), shows him the mineralogical survey, which reveals a source of jethrik on the planet. The Graff's eyes light up. This hugely valuable mineral could make him rich enough to pay for a mercenary army to help him take back the crown on his homeworld...

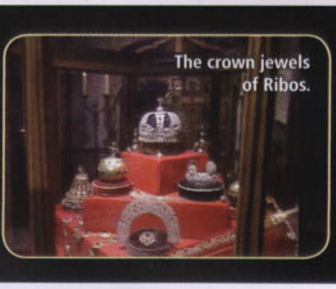
■ In the novelisation, Sholakh hands over the survey with a comment that "Garron must have dropped it by accident!" - which would have been yet another move in the swindler's set-up.

Spotting the Doctor and Romana, Garron pretends to be a night watchman, crying out that it's "Four o'clock and all's well!" The Doctor is suspicious – he spoke in a Somerset accent. But Romana is quick to point out that Ribos is a protected planet, and space travel to and from the world is banned.

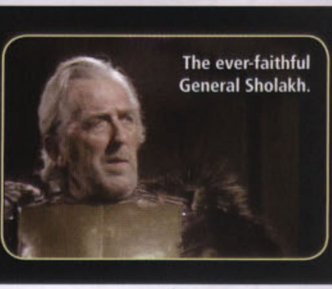
■ The Doctor refers to Somerset as "one of the Earth counties," which is an odd way of putting it, since not every country on Earth has counties - but he seems distracted at this point, so we'll let ►

Aboard the TARDIS...

... there's a new arrival.



The crown jewels of Ribos.



The ever-faithful General Sholakh.

◄ it slide. What is perhaps weirder is that it's worthy of his attention at all. Lots of other planets have featured natives who sport what seem to be 'Earth county' accents – and the Ninth Doctor himself famously spoke in what sounded a lot like a Northern accent. Perhaps the Doctor is able to 'see through' the TARDIS' telepathic translation – which otherwise plasters any old accent over speech (such as the West Country accents of Provence in *Vincent and the Doctor* (2010)) – to hear the speaker's true voice.

Garron – prince of thieves!

Following the tracer, the Doctor and Romana find their way to the Relic Chamber. The Doctor opens the lock with the sonic screwdriver, and they enter. The tracer goes wild when Romana holds it near to the Relic Cabinet.

On the roof, meanwhile, Unstoffe offers a Shrieve a drink – which is, again, drugged.

■ This scene, as recorded, was much longer – much of it was cut in the final edit. Unstoffe claims to be a trapper who has been working out on the tundra outside the city.

As he falls unconscious, Unstoffe takes the horn from its belt and blows loudly upon it. Romana follows the sound, finding herself in a chamber with the Shrivenzale. Outside, guards – alterted by the blowing of the horn – pull the ropes that will seal the Shrivenzale's den. Romana is trapped beneath the descending door, just as the creature awakes...

'Can the Doctor "see through" the TARDIS' translation to hear a speaker's true voice?'

PART TWO

FIRST BROADCAST: 9 September 1978

Noting the obstruction, the Shrieves raise the door, hoping that the creature remains unharmed. Romana and the Doctor escape unscathed – and then hear approaching footsteps. They dive for cover...

■ Worried about being discovered, the Doctor says to Romana that the guards would " have our heads off before you could say Rassilon's Rod!" Romana seems not to know what the Doctor is talking about – which is a little surprising, considering the Rod of Rassilon is part of the Lord President's regalia.

The Captain arrives to oversee the lighting of the lamps at the start of a new day. Garron sweeps in, claiming to have travelled from the North to trade in the city of Shur. He claims he has a friend with a million-opek fortune, and he asks if the captain would let him keep his fortune in the Relic Chamber. He offers the captain a bribe for his services, and he agrees to Garron's deal, telling him to bring the money by later.

■ Opeks are the unit of currency used throughout this story, and they seem to have recognised value both in the wider Cyrrhenic Empire and on Ribos itself. Although Ribos is 'protected' by the Empire – and given its natives' beliefs, we have to assume they don't even know that Ribos is part of a larger empire of planets – perhaps there has been some trade between the natives and inhabitants of other imperial worlds posing as 'travellers from the North'.

The Doctor and Romana sneak out of the chamber. The Doctor has seen right through Garron's flim-flam, and is now thinking that he may be after the crown jewels. But, if he plans to break into the case, then maybe he can inadvertently help the Doctor get the first segment...

■ The Doctor wonders out loud if Garron could be an agent of the Black Guardian – but he stops himself saying the name before Romana can overhear. But if she knows about the Key, shouldn't she know about the Guardians, too? Perhaps the President (or the White Guardian) told her only the very basics of the Doctor's mission. (Lines cut in the final edit of Part One would have made clear that only the Doctor knows about the Guardians' involvement.)

■ In a scene cut in the final edit, the Doctor and Romana sneakily trail Garron, following him throughout the next couple of scenes...

Garron returns to the Graff, who continues to bargain. He wants the Magellanic Mining Conglomorate's mining rights to be rescinded. Garron thinks it won't be a problem: it will be thousands of years before the protected world of Ribos reaches a stage in its civilisation where advanced mining technology would be allowed on the planet.

Garron takes the Graff to see the crown jewels – and the Graff and Sholakh both spot the chunk of jethrik lying in the cabinet. Garron calls over a Shrieve – actually, Unstoffe in disguise – to identify the stone. He calls it 'scringe stone', a rare stone used as a talisman to ward off illness. Unstoffe spins a story about a lost mine, full of scringe stone, that his father found just before dying. Unstoffe shows them a hand-drawn map, purportedly created by his father...

■ In lines cut during the final edit, Garron explains that the "Great Crown of Ribos" – part of the collection in the cabinet – gives its wearer the power to call back the sun at the end of the Icetime.

Garron and the Graff try to hammer out a final deal. The Graff offers eight million opeks – but Garron needs a deposit to secure the deal. The Graff offers a deposit of one million opeks and Garron reassures them that the money will be well guarded by the Shrieves in their Relic Chamber. Sholakh returns to the ship to get the money, and Garron follows. Alone, the Graff crosses to the fireplace to warm up – where he finds a tiny listening device secreted in the mantelpiece...

In the castle grounds, Garron berates Unstoffe for his cock-and-bull 'lost mine' story – but confirms that Sholakh is currently fetching their spoils. Once the money is safely in the Relic Chamber, they plan to sneak in again – through the hatch and down the rope ladder – and steal it away. There's just one problem now: the tall stranger and his female friend who have been following them...

■ Garron's criticism of Unstoffe's 'lost mine' ploy was originally much longer, but the scene was snipped down in the final edit.

The Doctor and Romana check out the hatch above the Relic Chamber. The Doctor realises that the jethrik must have been planted in the Cabinet, as part of what he thinks is a scam to sell the map to the mine. They plan to lie in wait, ready for the conmen's return...

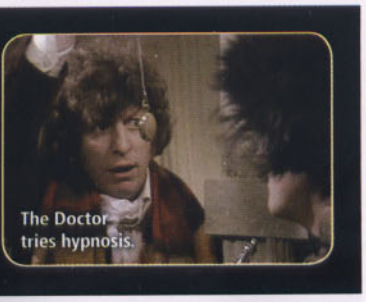
■ A scene was recorded of the Doctor and Romana doing just that – lying on the roof of the tower, waiting to catch Garron and Unstoffe – but it was cut in the final edit.

Sholakh returns to the Graff's quarters, where his king shows him the listening device and then silently leads him outside. Free to talk, they agree that such a device is beyond Ribos' technology. The Graff commands Sholakh to keep a close eye on Garron...

A hungry Shrivenzale.

Intergalactic hustlers!

A *huge* lump of jethrik.


The Doctor tries hypnosis.

Hungry beggar Binro wishes that Unstoffe had given him an enormous pie, rather than a lump of jethrik.

"All but one will die!" The Seeker – outright winner of 'Miserable Fortune Teller of the Year, 1978'.

Garron takes the million opeks to the chamber, where the captain locks it away in a safe. Garron asks him to sign a receipt, offering his back as a makeshift desk and holding the captain's keys – only briefly – so he has both hands free. Shortly, up on the roof, the Doctor and Romana watch Garron and Unstoffe open the hatch and prepare to descend. Garron hands Unstoffe the key to the safe, which he stole off the captain, then sends him down into the Chamber...

■ Scenes showing the Captain impatiently waiting for Garron to turn up with his money were recorded but cut in the final edit.

The Doctor sneaks through the castle, where he is stopped by a guard. He whips a pocket watch out from his coat, swinging it back and forth in front of the guards eyes. Having hypnotised the guard, he approaches the chamber, unbarring the door.

■ Although we commonly see the Master hypnotising people, it's rare – but not unheard-of – to see the Doctor do the same. We first saw his hypnotic skills in *The War Machines* (1966) and he has called on them occasionally since, most famously in his dealings with Aggedor in *The Curse of Peladon* (1972) and *The Monster of Peladon* (1974).

■ The hypnotism sequence was originally a little longer, before being cut for timing reasons. As the Doctor tries to convince the Shrieve that he's feeling sleepy, his victim says that he's been asleep for hours and really isn't feeling tired at all!

Unstoffe enters the chamber. First, he cuts through the glass in the cabinet again, removing the chunk of jethrik. Then, he unlocks the cupboard and takes back the Graff's deposit. The Doctor enters then, but Unstoffe evades him, scurrying out and barring the door behind him. His departure wakes the guard, who sounds an alarm. The Doctor scuttles up the rope ladder to freedom, where he and Romana together apprehend Garron. They lead him away – but they're stopped by the Graff, who orders Sholakh to execute them...

PART THREE
FIRST BROADCAST: 16 September 1978

Garron begs for his life, and the Doctor tries – unsuccessfully – to calm the waters. The Graff orders them all taken away for questioning.

■ Sholakh's interrogation of the Doctor in this episode was longer, as shot. He illustrates the Graff's hatred of thieves by recounting how he executed the inhabitants of a whole province when some supplies went missing.

■ The original script featured the Doctor stepping in to stop the Graff from hitting Garron but, during rehearsal, this developed into the glove-slapping routine seen here.

The Captain examines the scene of the crime in the Relic Chamber. Having learnt of the theft, the Graff storms in demanding answers – and the Captain assures him that the Seeker will find the thief. The Graff notices that the jethrik has gone, but the Captain doesn't know what he's tálking about. And he's never even heard of scringe stone, either...

In the Graff's quarters, a communicator on Garron's wrist starts to beep loudly. Sholakh realises that someone is trying to contact Garron, so he sets off to find his accomplice. Left alone, the Doctor removes K9's dog whistle from his pocket and blows. Across the city, K9 emerges from the TARDIS...

In the Concourse of Shur, a Shrieve hunts for Unstoffe. He questions a wild, crazed old beggar called Binro (Timothy Bateson), unaware that the man is sheltering the thief.

■ Unstoffe's escape through the colonnades, and his first meeting with Binro, is glazed over here – but it's described in full in the novelisation.

A local witch, the Seeker (Ann Tirard) carries out a ritual in the Relic Chamber, and announces that she can see the thief in the city's Concourse. Together with the Captain, she sets off to find him. The Graff tells Sholakh that they'll follow them and seize the jethrik for themselves. ►

THERE'S SOMETHING ABOUT MARY...

With Leela having left the TARDIS at the end of *The Invasion of Time*, producer Graham Williams was faced with finding a few assistant for the Doctor. Feeling that, in the 15 years of the series up to this point, all the original ideas for companions had been done, his first thought was to see if Elisabeth Sladen would consider returning to the show to reprise the role of Sarah Jane Smith. She politely turned him down, so Williams and script editor Anthony Read returned to the drawing board.

Given the nature of the Doctor's mission, they felt that a Gallifreyan was probably best qualified to assist on the search for the Key – and so, Romana was born. Envisaged as a haughty, frosty, arrogant young cadet from the Gallifreyan academy, she – at the sprightly young age of 140 – could keep the fuddy-duddy Doctor on his toes. Someone, in fact, as completely unlike the savage Leela as possible. (The original character outline, interestingly, explicitly states that she was taken away from her studies by the White Guardian, not the President.)

When it came to casting, Williams wanted someone "closer to Grace Kelly rather than Ursula Andress" – and he described Mary Tamm as "visually perfect as the Romana we wanted." Tamm studied at RADA alongside Louise Jameson (who played Leela), and gone on to a successful career on stage and TV. The decision to cast her was made by this story's director, George Spenton-Foster, and Williams, after a screen test alongside Tom Baker. Tamm was announced as the companion in February 1978, where interviews she gave to the press gave the first hints of the upcoming season's quest for the Key to Time.

WHERE ELSE HAVE I SEEN...?

IAIN CUTHBERTSON
(1930-2009)
Garron

TV appearances include *Adam Adamant Lives!: D for Destruction* (1966) as Colonel Mannering; *The Avengers: Thingumajig* (1969) as Kruger; *Department S: Spencer Bodily is Sixty Years Old* (1970) as Kendall; *Budgie* (1971-72) as Charles Endell; *The Stone Tape* (1972) as Roy Collinson; *Sutherland's Law* (1973-76) as John Sutherland; *Children of the Stones* (1977) as Rafael Hendrick; *Survivors: Power* (1977) as McAlister; *Charles Endell, Esq* (1979-80) as Charles Endell.

CYRIL LUCKHAM
(1907-1989)
The White Guardian

Other *Doctor Who* appearances *Enlightenment* (1983) as the White Guardian.
TV appearances include *The Saint: Iris* (1963) as Jack Hardy; *The Forsyte Saga* (1967) as Sir Lawrence Mont; *Department S: The Perfect Operation* (1969) as Walker; *Randall and Hopkirk (deceased): Who Killed Cock Robin?* as Laverick; *The Guardians* (1971) as Sir Timothy Hobson; *The Omega Factor: The Undiscovered Country* (1979) and *After Image* (1979) as Edward Drexil.

PRENTIS HANCOCK
(1942-)
The Captain

Other *Doctor Who* appearances *Spearhead from Space* (1970) as 2nd Reporter; *Planet of the Daleks* (1973) as Vaber; *Planet of Evil* (1975) as Salamar.
TV appearances include *The Protectors: WAM* (1973) as William Arthur MacKay; *Space: 1999*: various episodes (1975-76) as Paul Morrow; *The New Avengers: Sleeper* (1976) as Bart; *Survivors: A Little Learning* (1977) as McIntosh; *Chocky's Children* (1985) and *Chocky's Challenge* (1986) as Arnold Meyer.

◄ ■ In the first draft scripts, the Seeker was a man, but director George Spenton-Foster changed this.

Garron tells the Doctor that he left Earth when he was young, when a scam to sell Sydney Harbor for $50 million went awry. The Doctor is entertained by his stories, but Romana is impatient to escape and complete their mission. Instead, the Doctor asks Garron to explain the value of jethrik. He tells the Doctor that he is in the business of selling planets, tricking buyers into thinking they can be mined for jethrik.

■ In the draft scripts, Garron was said to be from Bullock's Creek in Australia - which may explain why he chose to 'sell' that particular landmark, it being so close to home.

The Doctor asks why the Graff wanted to buy Ribos even before he knew about any jethrik. Garron explains that he was once the tyrannical Emperor of Levithia – he left his world to fight a war, but his people wouldn't let him return, preferring his half-brother to remain in power.

Sholakh briefs the Graff's guards. The Shrieves plan to raid the Concourse at dawn, searching for Unstoffe. The Graff's men will be there also – and Sholakh orders them to kill everyone, take the jethrik and the million-opek deposit, and then they will depart from Ribos. He leaves one guard – Krole (Pat Gorman) – at the Graff's quarters, ordering him to kill the prisoners the minute he hears the other guards open fire.

■ Pat Gorman's single spoken line - "Right, sir!" - was enough to ensure a bigger paycheck for his tiny role in the story. (It is Krole that the Doctor impersonates in Part Four.)

The Doctor dons a disguise.

Inside, the Doctor has heard Sholakh's plan. It's nearly dawn, and he is determined to stop the massacre. Garron offers him his communicator, then shows him the hidden listening device. The Doctor takes both and sets to work...

Meanwhile, in the catacombs, Binro explains to Unstoffe why he was branded a heretic...

■ This remains one of the most beautifully written - and performed - scenes in *Doctor Who*'s history. Binro asks Unstoffe if he's "ever looked up at the sky at night and seen those little lights," adding that he believes "they are not ice crystals." Binro asserts that they are other suns, around which other worlds spin. He has even mapped out Ribos' own elliptical orbit, proving the reason behind the long, extreme seasons, which Ribos religion explains away as a battle between the Ice Gods and the Sun Gods. Binro was forced to repent, and he had his hands shattered as punishment for his blasphemous theories, leaving him unable to work. But now Unstoffe is finally able to tell him that, yes, he was right - there are other worlds. Binro's story seems heavily inspired by that of the Italian scholar Galileo Galilei, whose public support of Copernicus' assertion that the Earth orbited the Sun, and not vice versa, landed him in hot water with the Catholic Church in the early seventeenth century. (Interestingly, Copernicus' own lectures on the topic - a century earlier - had been attended and supported by the then-current Pope!) Galileo was eventually tried by the Inquisition and forced to recant his 'heresy', spending the remainder of his life under house arrest.

As the Doctor works on the communicator, K9 wheels up and blasts the guard. Garron speaks to Unstoffe on the communicator and warns him about the raid. Overhearing the warning, Binro leads Unstoffe to the catacombs, while the Doctor, Romana, Garron and K9 escape. The Doctor tells Romana that the first segment of the Key is, in fact, the chunk of jethrik being carried by Unstoffe.

Deep in the Catacombs, Binro and Unstoffe hear the roaring of a Shrivenzale. Binro explains that the one in the Relic Chamber is only a small one, and that a whole colony of them lives in the tunnels!

■ An industrial dispute over who was responsible for some moveable coloured screens scuppered plans to show a much larger Shrivenzale in the catacombs. It was planned that CSO would be used to feed in the image of a giant creature menacing the Graff's guards, but this sequence had to be dropped.

Following the tracer, Romana leads Garron and the Doctor towards Unstoffe. K9 warns them that they're being followed, so they hide in open tombs nearby. Led by the Seeker, the Graff and Sholakh enter – to see a skull knocked to the ground by the Doctor. They close in for the kill...

PART FOUR
FIRST BROADCAST: 23 September 1978

The Doctor blows on his dog whistle, alerting a nearby Shrivenzale, which causes the perfect distraction.

■ The recap of the cliffhanger was reworked, the Graff's lines being intercut with the Doctor blowing the whistle and the Shrivenzale reacting.

The Graff and Sholakh withdraw to safety. They decide to return with the Seeker in tow, so they can use her abilities to find Unstoffe.

Romana and Garron head back to the city, to keep an eye on the Graff. The Doctor tells K9 to follow them, while he sets off deeper into the catacombs.

■ The scenes of Romana, Garron and the Doctor huddling together were rewritten early on, to inject them with more humour.

Binro and Unstoffe discuss the jethrik and Unstoffe's relationship with Garron.

■ Garron's home town is named here as Hackney Wick in London, described as 'just a mud patch in the middle of nowhere'. That line was a hangover from the description of Bullock Creek, but was still a pretty fair assessment of the region - before the Olympic development transformed the area at any rate...

FURTHER INFO

DVD
(As part of *The Key to Time*)
COMPANY 2|entertain
YEAR 2007
CAT NO BBCDVD 2355
AVAILABILITY Out now

VHS
COMPANY BBC Video
YEAR 1995
CAT NO BBCV 5607
AVAILABILITY Deleted

NOVEL
COMPANY Target Books
YEAR 1979
BOOK NO 52
AUTHOR Ian Marter
AVAILABILITY Out of print

AUDIO
COMPANY AudioGO
YEAR 2011
ISBN 1408409976
READ BY John Leeson
AVAILABILITY Out now

Getting comfy in the catacombs!

The Graff Vynda-K – mad, bad and dangerous to know!

'Industrial action scuppered plans to show a much larger Shrivenzale menacing the Graff's guards...'

Unstoffe is worried something may have happened to Garron, so Binro offers to go back to the city to find him. Unstoffe gives him the communicator, so he can prove to Garron that it's not a trick.

The Captain explains to the Graff that the Seeker will be with them in her own time. But the Graff perceives that as an insult – he kills a Shrieve as a message to the Captain, who leaves immediately to get the Seeker.

■ "I flatter myself I know how to get the best from natives," the Graff says, echoing the cut lines from earlier about massacring a whole province in retaliation for some lost supplies.

Romana notices that Garron has disappeared – and he's pickpocketed the tracer, too...

■ Two short scenes of Romana and K9 wandering the catacombs - including her chiding the tin dog for being scared of the Shrivenzales - were recorded for this episode, but cut in the final edit.

As the Graff leads the Seeker into the catacombs, Sholakh orders a straggling guard to keep up. The Seeker makes a grave prophesy: "All but one of us is doomed to die!"

■ This straggler is, of course, the Doctor. The fact that Baker is hiding in this helmet for a good chunk of this episode turned out to be a bit of a blessing: it conveniently obscured the injury to his top lip.

Deep in the catacombs, the Graff runs into Binro. They bring him along, and soon they finally find the reunited Unstoffe and Garron. Binro leaps forward to try to protect his friend, but the Graff's guards open fire and kill him. Unstoffe returns the money, along with the jethrik. All the Graff wants now is Garron's 'accomplices' – the Doctor and Romana – but Garron once again spins a story: he claims they're security agents, come to halt the Graff's interference on this protected world. Furious, the Graff orders Garron and Unstoffe's execution – just as the straggling guard blows on a dog whistle...

The Shrievenzale moves in, sending the Graff and his men into a panic. Romana and K9 follow the sounds of fighting – while, outside the catacombs, the Captain fires a cannon into the caverns, sealing them up for ever. The tremors rock through the whole catacombs. Sholakh is crushed under falling rocks and dies.

■ In the first draft of the script, the rockfall happens independently of the cannon blast. After Sholakh dies, the Graff forces the Seeker to leave the catacombs - sending her into the path of the Captain's cannon as it fires. Seeing her body blasted back, he remembers her prophesy. He sees the body of his guard (actually the Doctor, alive and well), removes the guard's ammunition pouch, and marches victorious - reliving his past glories - back towards the cannon, and the explosion that finally kills him. (This is how events unfold in the novelisation, too.)

Romana and K9 find a rockfall, behind which Unstoffe and Garron are trapped. K9 melts the rocks away, freeing the conmen, and Garron returns the tracer.

The Graff prepares to bring the tunnels down on his enemies, but the Seeker cries a warning about crossing the Ice Gods. He opens fire on her and she collapses to the floor, dead. Now, only the Graff and one guard – the straggler – remain. He hands the guard a timed explosive – a last act meant to fulfil the Seeker's prophesy. Then, he stalks off through the corridors, hearing the sounds of battle in his mind. As he turns a corner, there is a sudden explosion. The straggler removes his helmet, and we see that he is the Doctor – who has switched the explosive for the chunk of jethrik.

Later, the Doctor, Romana and K9 return to the TARDIS, where Garron and Unstoffe bid them goodbye...

■ Garron wonders how the Doctor managed to switch the jethrik and the bomb, and he explains he used "sleight of hand" trickery. (Though he pronounces it as "sleigh of hands.") He claims to have been trained by Maskeleyn, but which one is unclear, as there were three noted magicians with that name: John Nevil Maskeleyn, his son Nevil, and his grandson Jasper.

Aboard the TARDIS, Romana touches the jethrik with the tracer and it is transformed into a jagged piece of clear crystal – the first segment of the Key to Time. "Simple, wasn't it?" says the Doctor. "Only five more to go..."

■ The Doctor and Romana's quest for the Key to Time continues in *The Pirate Planet* (1978). DWM

The Seeker gets seeking.

The Graff... but who's the guard?

The first segment...

... only five to go!

The Doctor seems like a nice chap doesn't he? But don't make him angry! Toby and Johnny debate this issue's hot topic...

Should the Doctor be an ALL-POWERFUL LONELY GOD? Or is it better when he's just a BUMBLING ADVENTURER?

THE ONCOMING STORM

JOHNNY CANDON SAYS:

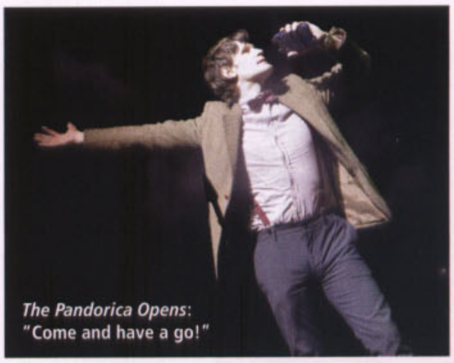
He's being friendly. The way we all – hopefully! – are when being introduced to people. Polite and disarming. That's what the bumbling adventurer/scientist/fool persona of the Doctor actually is. It's his 'nice' face.

I'm sure way back in the beginning, when he first did a bunk from Gallifrey with Susan, he actually was young and naïve, like anyone leaving home for the first time. Everything back then really *was* new and terrifying. But it would be an insult to the character of the Doctor to think that he has not grown both intellectually and in capability (for both right and wrong) in all the hundreds of years he has travelled the universe and beyond. In that time he's literally brought down gods and monsters. You can't do that without learning a few tricks and popping them up your sleeve. He has defeated the Daleks so many times that they themselves have mythologised him as 'The Oncoming Storm'. Daleks don't fear bumbling adventurers! They don't join forces with other races to build an eternal prison for a common enemy just because he's 'a bit dotty', and they certainly don't give him a cool nickname.

"Do I have the right?"

They recognise something truly terrifying in the Doctor. The fact that, should he choose to, he could make it so that they never existed at all. And indeed when he was given that very opportunity in *Genesis of the Daleks*, it was only the fact that he was a good, pragmatic man that they exist at all now (even Sarah Jane wanted them nixed, and she's *lovely*!). However, since the events of the Time War, he's not that man anymore. With a different moral code, the Doctor has the potential to be the most terrifying creature the show has produced. Indeed, it's arguable that the 'Time Lord Victorious' the Doctor proclaims himself to be at the end of *The Waters of Mars* is the first step on the dangerous road to letting this arrogant, cruel, devastating self off the leash. The Doctor we know and love is a paragon of kindness, tolerance, inclusiveness and mercy. He has a temper but a very long fuse with it. But, like anyone, he has a tipping point. This is a man who in *Dalek* bullies a Dalek with an almost-proud yell of "I *made* it happen!" when talking about wiping out the creature's race during the Time War. Later in the same episode he arms himself with a gun with the express intent of killing the Dalek. This isn't the Doctor of old, a man who once talked a Dalek into self destructing. This is a war veteran with survivor's guilt. A man who is only saved from becoming something he despises, by Rose asking him what he has become. The Doctor is now a man who needs someone to anchor him, to make him better. His companions give him purpose, access to a humanity and an empathy all but destroyed by the hell of the Time War. When the Doctor says to Finch in *School Reunion* that he "used to have so much mercy," it's a chilling moment. The Doctor, giving a cold warning to stop or else. Sure, he's done this many times before but this time there's a glint of cruelty, that he is not a man to be messed with. No second chances.

In *School Reunion*: "I used to have so much mercy, but run in the corridors again and it's detention."


The Pandorica Opens: "Come and have a go!"

"The Daleks recognise something terrifying in the Doctor. He could make it so they never existed."

The Doctor wasn't a warrior by choice. He wasn't travelling the universe looking for battles to fight. He has, however, been fighting for most of his life and that lifetime of violence, death, loss and yes, killing informs who he is and what he's capable of now. A man who can make armies flee by simply telling them "look me up." The fact that the Doctor is capable of raining devastation on his enemies and yet he still constantly looks for the peaceful solution – the one where everybody lives – is what makes him the out-and-out hero we adore. The bumbling, clumsy, back-to-front madman with a box is who he strives to be; it's like I said, his 'nice' face. From the recent glimpses we've seen, you don't ever want to see his nasty one...

MAD MAN WITH A BOX

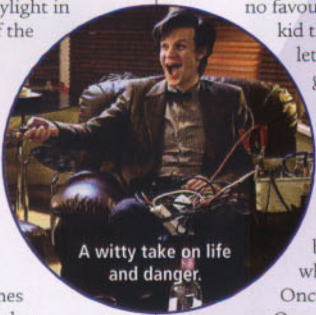
TOBY HADOKE SAYS:

"We came and went like a summer breeze." Summer breeze, not oncoming storm, that's what the Doctor said in *Frontios*. He does big, brave, remarkable things... and he doesn't shout about them. He sneaks away unnoticed, he doesn't like a fuss, he doesn't crave attention.

I'm not arguing that he isn't often portrayed as an oncoming storm – that's plain as daylight in some of the more recent episodes of the series. What I'm arguing is that he's better hero, a better example for kids, a more interesting character, and more representative of the soul of the show, if he's the bumbling adventurer that I fell in love with: the hero who travelled around in a spaceship that didn't work properly and who no-one took seriously. Yes, logically, he's defeated his adversaries so many times they should be scared of him. Using that argument, logically everyone on earth in the Pertwee era should have taken alien invasions in their stride. They didn't because it's more fun, and serves the adventures better, if they don't.

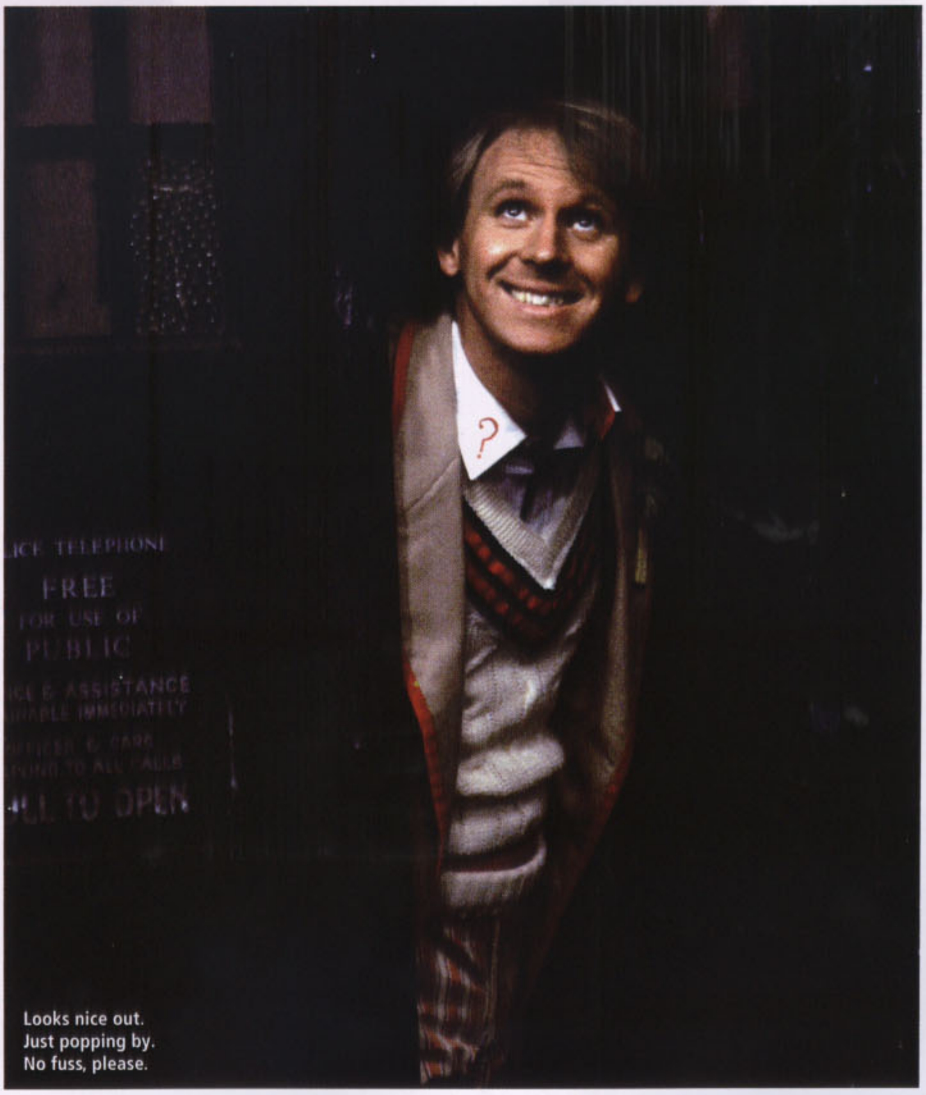
I didn't warm much to US sci-fi when I was growing up because everyone was so damned perfect. Our Heroes always seemed to be on the best ship in the fleet, and everyone was good looking, infallible and brilliant and all those things I never felt I was myself. The Doctor did amazing things, but not prettily, usually at the last minute, and was never quite sure if he'd succeed. That oddball vulnerability is what is vital about the character – he tells the kid who feels like he doesn't quite fit into the world (*ie* every kid) that it's okay to feel like that: that you can be an outsider, and yet still soar.

Striding in and proclaiming himself to be this amazing, mythical figure does him and the drama no favours at all. The Doctor told me as a kid that if I was true to myself I needn't let my apparent disadvantages (my geeky nature, my shocking wardrobe, my inability to turn girl friends into girlfriends) stop me from trying my best anyway. All it took was to be brave. Not cocky. Brave. In *Planet of the Daleks* the Doctor says that bravery is being scared but doing what you have to do anyway. Oncoming storms aren't scared.


A witty take on life and danger.

Oncoming storms are also very serious. Frankly the show's sense of humour about its own inherent absurdity, and the character's witty take on life and danger, are its most essential ingredients. He's the ultimate children's hero because he encourages us to use our brains and senses of humour – the two most powerful and liberating things we have, that no-one can take from us.

> **"It shouldn't be easy. Facing his enemies the Doctor has to dig deep, take risks and improvise."**



Looks nice out. Just popping by. No fuss, please.

The Doctor tells Codal no-one finds it easy to be brave...

When the Doctor is self-aggrandising, it is most effective when it highlights his flaws, not celebrates his brilliance. Jon Pertwee's arrogance was a plot point tied in with the cleansing redemption of his regeneration – when he's being big and bossy and self-assured, the Doctor is wrong.

And I firmly believe that the Doctor absolutely doesn't need us to make him better – how narcissistically human to crave a hero of that ilk. He's actually there to remind us how much better we could be if we ignored our trivial, petty, parochial concerns. Those innocent children who watch *Doctor Who* could potentially grow up to be pompous ministers, power hungry executives or stubborn base commanders. Exposure to the Doctor and his sense of humour shows them that they should have fun, whilst encouraging them to be humble about their place in a big universe of space and time. He's seen the beginning and end of the universe and everything in between, and he knows that in comparison to all of that he is microscopic – but must nonetheless stand up for what is right.

He's not a great hero because he's amazing and powerful and knows it, but rather because deep down he suspects he isn't, but he does what he has to do anyway. It's not easy, he has to dig deep, take risks and improvise (and not just sternly tell his enemies to go away) and all the while he retains his sense of humour. He's not an oncoming storm, or even that summer breeze. He's a glorious ray of sunshine. DWM

HAVE YOUR SAY!

So now you know what Toby and Johnny have to say – but what do YOU think? Should the Doctor really be the most feared being in all the cosmos? Or is he better when he's mucking about with a fez, or dancing with Laurel and Hardy? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

www.facebook.com/doctorwhomagazine

If you want to add further thoughts on the matter, why not write to *Galaxy Forum*? (See page 18) Email us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter. In **DWM** 433 we asked for your opinion on the TV Movie's revelation that the Doctor was half human. Does it make any difference? Shockingly, over a third of you thought it doesn't actually matter in the slightest:

LA-LA-LA-LA-LA-NOT-LISTENING! 65%

WHATEVERS. IT'S *ALL* MADE UP, INNIT? 35%

THE No 1 GENTLEMEN'S DETECTIVE AGENCY

Corks! Victorian adventurers Jago and Litefoot are back for yet more adventures. It turns out it all began with a *Murder in the Cathedral*...

Interview by DAN TOSTEVIN

Jago and Litefoot made their début in 1977's *The Talons of Weng-Chiang*.

It's the middle of a sunny April afternoon, and **DWM** is sitting with Christopher Benjamin in a restaurant at the heart of the British Museum, waiting for Trevor Baxter to join us. When we spot him arriving, a few minutes late, Christopher stands, puts his jacket back on, and begins to head briskly towards the exit.

"Oh!" he exclaims, pretending to notice Trevor for the first time. "We've already had our meal."

"It's only ten past!" Trevor protests. "I left the house on time but the driver–"

"We've been here *hours*," Christopher teases, shaking his friend's hand warmly.

"If you *were* here that long," Trevor points out as the pair sit down, "I rather think they might have taken you in to exhibit as an antiquity."

This exchange is pretty much par for the course with Chris and Trevor. Both men could make Affectionate Sparring a national sport. And Trevor could probably do the same for talking: within minutes of sitting down, he's holding forth on everything from the museum's architecture to the ethics of Britain entering Libya, smiling wryly and speaking with the playful air of a child constantly on the brink of giggles, leaving Christopher to infrequently punctuate the chatter with a sharp remark or, occasionally, a faux-reluctant "I agree with Trevor."

To most *Doctor Who* fans, it's for their roles as Henry Gordon Jago and Professor George Litefoot – two minor, but incredibly popular, characters from the 1977 *Doctor Who* serial *The Talons of Weng-Chiang* – that Chris and Trevor are mostly fondly remembered, but both had illustrious careers before and after. **DWM** asks how those began.

Photographs: David Richardson

"I'll let Trevor speak first," grins Christopher, having sat silently through a ten-minute story about Trevor's butcher, "because by then the pudding will have arrived."

"I became an actor because I wanted to act," explains Trevor, undeterred. "And I realised I wanted to act very early on, when I was about five, before I even knew what acting *was*. I think that you have those instincts. There's that wonderful writer who wrote *Heart of Darkness*, Joseph Conrad. Now, he was in landlocked Poland, but he knew he wanted to be a seaman. He only became a novelist when they stopped doing sailing boats and turned to steam. He hadn't been to the sea, he hadn't *seen* the sea; it's extraordinary. I hadn't been to the theatre, but I knew I wanted to act. It was simply something I wanted to do."

Christopher, however, first acted at the instruction of a schoolteacher. "She said, 'Benjamin, I want you to learn this in the summer holidays', and it was Becket's speech in *Murder in the Cathedral* which goes on for about ten minutes," he recalls. "And I had to learn that, and play it. I got quite a lot of wonderful attention, everyone said how wonderful it was, and I enjoyed that. But from then on–"

"'The last temptation is the greatest treason','" booms Trevor, quoting the Becket speech, "'to do the right deed for the wrong reason'."

"Do you want to do this interview by yourself?!" Chris retorts, chuckling and shooting him a look. "I wanted to be a musician. I loved music more than anything, and I loved singing more than anything. But I realised that acting was something I was probably better at, and also something that didn't require an awful lot of academic learning, because to become a singer, my music master wanted me to become a choral scholar at Cambridge, and I knew I'd never get into Cambridge in a month of Sundays: I never did any homework, never did any academic work, I was playing cricket! The teacher got the Wiltshire Educational Authority's advisor to come and see me act, and they gave me a scholarship. If I got into RADA, they said they would pay my expenses and my tuition, because they investigated my father and found out he was practically bankrupt. But I was put on the tracks by this schoolteacher. I don't blame her for it–"

"I do!"

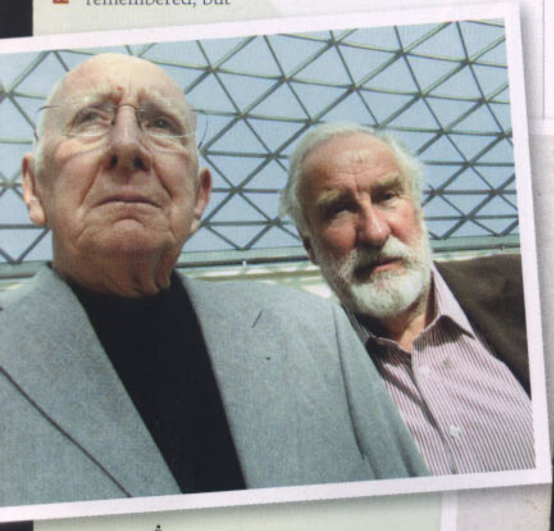
"–because I'm sure I've had a better life than I might have done otherwise," continues Christopher, ignoring Trevor's interjection. "She is entirely responsible for the fact that I am now having to cope with an actor like Trevor Baxter. Trying to ignore his barbed wit." At this, Trevor guffaws. "I don't know why you don't just get on with writing your plays, which are so bloody boring I can't be bothered to be in," jokes Christopher, "instead of doing this job and annoying me! God, what a man he is. Anyway, so that's how I became an actor. It wasn't because I wanted to act, it was because I wanted fame and fortune and glory, none of which I've achieved!"

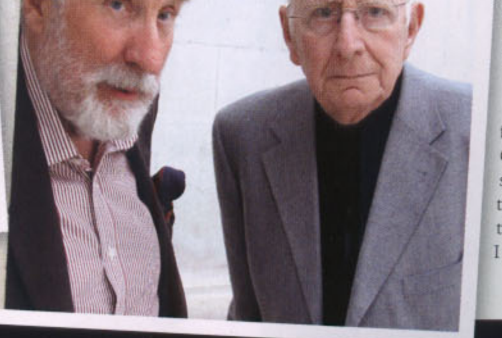
At what point did Christopher start to enjoy acting, then? "I enjoyed it the minute I took my first curtain call." Did the desire to be a musician remain? "Of course. I never stopped thinking that."

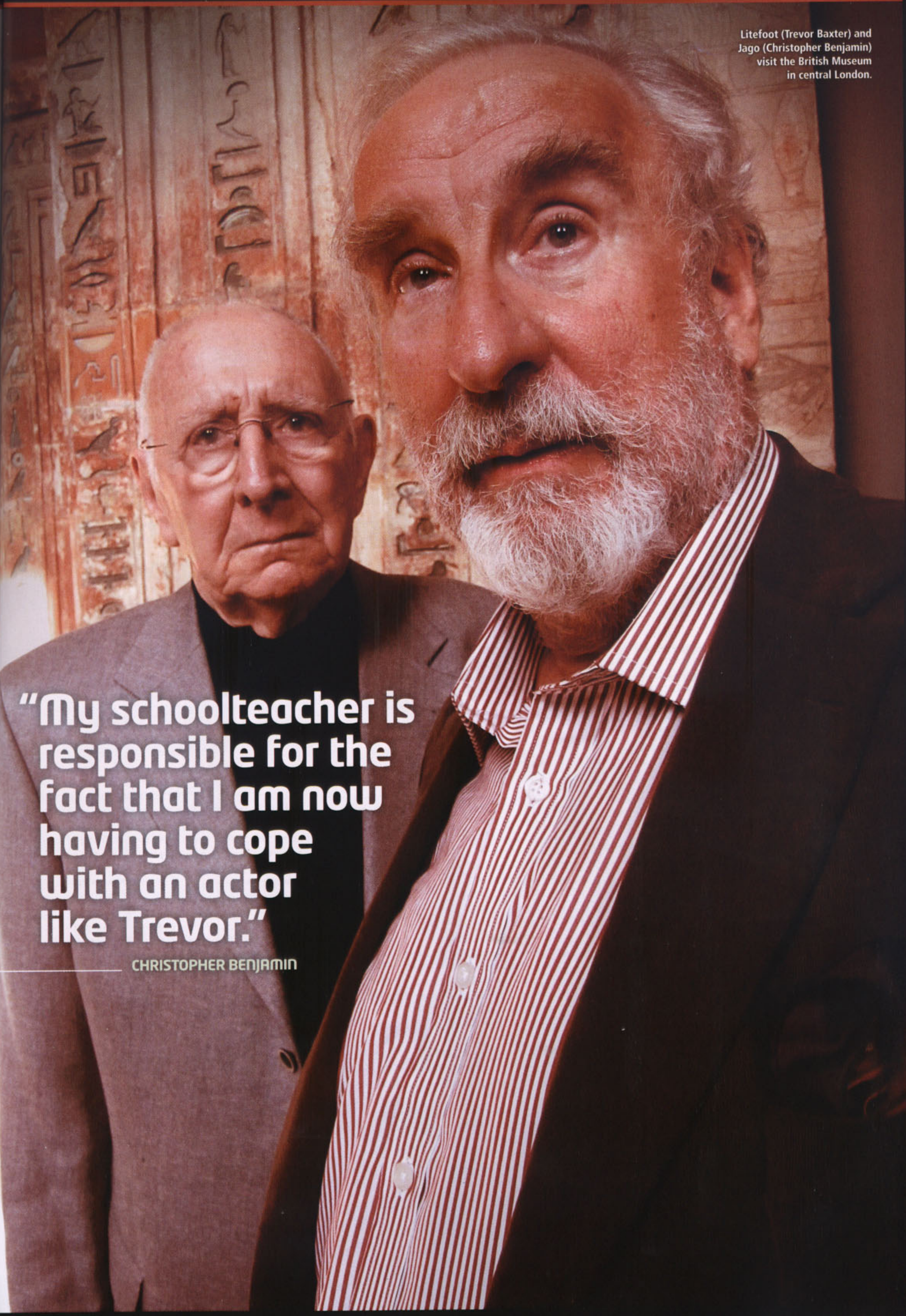
"I thought I was much better than I was, which is a very good thing when you're starting out," Trevor smiles. "Realism can come later. Realism can wait till the *grave*. But it was a joyous life, and very few people were actors, and you were special and you could have things that, in those days, other people didn't have. You could wear your hair long. You could have a fancy dressing gown. You might go abroad. Now everybody has their hair however they want – it's not a privileged way of life now. But in those days, the bohemian way of life was unusual, so to be an actor was very special. And I loved it."

"I agree with Trevor," grins Christopher.

As the food arrives, Trevor compares it favourably to that of another favourite restaurant; Christopher has been there too, but disliked the service. "I wonder why that was, I wonder why they didn't serve you properly," muses Trevor, theatrically, as he tucks in. "They treated me alright. I expect they recognise a better class of customer!" ►

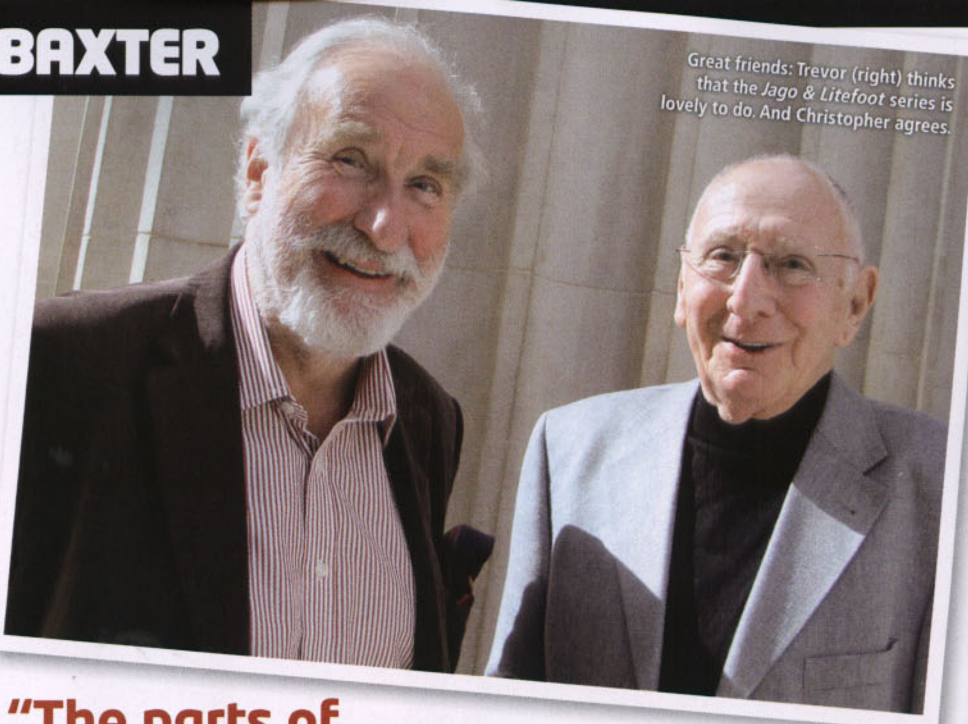






Litefoot (Trevor Baxter) and Jago (Christopher Benjamin) visit the British Museum in central London.

> "My schoolteacher is responsible for the fact that I am now having to cope with an actor like Trevor."
>
> CHRISTOPHER BENJAMIN



Great friends: Trevor (right) thinks that the *Jago & Litefoot* series is lovely to do. And Christopher agrees.

"The parts of Jago and Litefoot found us, and we've made them our own, and they've made us their own..."

TREVOR BAXTER

After training and working in theatre, both Christopher and Trevor eventually broke into television, but did so initially with a feeling of indifference, because it was perceived as a lesser medium. "The really great parts in those days were stage parts," explains Trevor, "and the theatre audience was a theatrically-literate public, rather than a tourist public. And a lot of the old television was like stage plays with a camera put on it, because the filmic technique hadn't evolved, so in a way theatre *was* superior."

Christopher's television début was a minor role as one of two town councillors. "I remember I was pretty dreadful," he admits. "Nobody ever taught you how to act on television. I think we both gave completely stagey, caricatured performances."

"But nowadays, nobody is loquacious on television, have you noticed that?" asks Trevor. "Come and listen to my cleaning lady when she comes in on Monday morning. She's loquacious."

"Or listen to you," mutters Chris, smiling. "People take themselves much more seriously in theatre now. They don't play the sort of practical jokes that we did." Such as? "If someone had to make an exit and pick up a suitcase, you'd–"

"–fill it with stage weights!" Trevor joins in. "And I heard a story of someone who would pass actors a goldfish on stage while shaking hands."

"And if your character was handed a letter, of course, you never knew what was going to be written on it," adds Christopher. "'Here's a letter from dear Ja- OH GOOD LORD!'"

Bearing their apparent devilish streaks in mind, then, **DWM** wants to know about Christopher and Trevor's first meeting on the set of *Doctor Who*.

"I don't remember the actual first meeting," frowns Trevor, "but I remember us talking very amicably. And I took him to a gay pub by mistake. I didn't *know* it was a gay pub."

"We won't talk about that," Christopher cuts in. "Obviously neither of us were aghast when we met, because we would've remembered thinking 'My god, who is this chap?!' We just sort of drifted together."

Was there a sense at the time that the Jago and Litefoot pairing had legs? "No, it never occurred to me for one moment," admits Trevor. "I liked the part, and enjoyed playing the part, and loved working with Christopher and all the others, but... if I say 'it was a job', it makes it sound like I didn't rate it, and I *did* rate it, but it was one job among many."

When did it become clear that those characters had become something special? "There was that stage where a rumour went round that we were going to be given our own series," Trevor remembers. "Not while we were doing it, but after it was streamed, it came up. In terms of the popularity, I remember doing an episode of *Doctors*, and when I'd finished the recording, someone came forward with a pile of books and said 'It's been such a privilege to have Professor Litefoot among us!' and asked me to sign them all."

More than 30 years after the characters' sole television appearance, they finally got that spin-off, as Big Finish Productions reunited them for a series of full-cast audio plays. ("I consulted my bank manager," says Chris. "I consulted a *psychiatrist*," says Trevor.) Their third season is out this month [see box-out], the fourth has already been recorded, and a fifth is planned. What's made *Jago & Litefoot* such a success? "It's the writers," suggests Christopher. "It's certainly not us, we're just actors, we–"

"I have never heard such insincerity in my *life*!" grins Trevor. "Such false modesty! Of course it's us! And it's lovely to do. I think it's unique in its own way, because these parts have come out and found us, and we've made them *our* own, and they've made us *their* own."

But it must be strange, to be so closely identified with characters that only appeared on TV once, and only became a *regular* part of Chris and Trevor's lives in the last couple of years. Do they never wish to be recognised for, say, the theatre work instead?

"No," says Trevor, ponderously, "though I can see how you would. If you'd had a long career in the theatre, and then six weeks in *EastEnders*, and you'd died, and all it said in the obituary was you'd been in *EastEnders*, you'd have cause to be miffed."

"But you'd be dead," points out Christopher, "so it wouldn't really matter, would it? No."

Trevor carries on: "It doesn't surprise me that they're popular, because life is always surprising. Just when you think it's 'seen it all, done it all', something else happens. Even with the simplest thing, when the telephone rings, and you think 'I know what that's going to be', it never is. So it doesn't surprise me. But I'm delighted it's happened."

"And I," says Christopher, one last time, "agree with Trevor." DWM

JAGO & LITEFOOT Series Three

The third series of *Jago & Litefoot* is released this month, picking up from the surprise twist at the conclusion of the second, which saw Jago and Litefoot unexpectedly reunited with Leela – former companion of the Fourth Doctor, played, of course, by Louise Jameson – who they first met in *The Talons of Weng-Chiang*.

"Bringing Leela into *Jago & Litefoot* was in my mind from the beginning," reveals producer David Richardson. "We didn't do it at first, because I wanted to establish the format in its own right. But she's a great addition. Phenomenal not only in the studio, where Chris, Trevor, and Louise have taken really good scripts and elevated them to an incredible level, but also behind the scenes. There's such affection and warmth and banter between the three of them. It's a different dynamic this time. It's new and interesting and fresh, and I've fallen in love with it all over again."

"*The Talons of Weng-Chiang* was a beautiful set-up, wonderfully written by Robert Holmes, who I think was the best writer *Doctor Who* had," recalls Louise Jameson. "And then *Jago & Litefoot* started, and I got slightly jealous! David rung me up one night, and said 'How would you like to come in?' and I just jumped through the roof! I was absolutely delighted."

Leela is a fully-fledged main cast member in this series. "She's very active in it," nods Christopher. "She has a nice ironic comment in what we do. She's fast becoming the leader of the pack, and we adore her, both of us."

"It's that thing of the feminine touch, without her being obviously 'woman', as it were," ponders Trevor. "I mean, she is a woman, but... there is a sort of feminine touch, but a touch of the exotic there. It's like a wonderful spice being added to a dish."

What's the relationship like between Leela and the others? "It's much as it was before," explains Louise. "In a way, Professor Litefoot has taken over the teaching role; if she doesn't understand something, it's Litefoot she turns to. But what's different this time is that they see her as a protector. They almost push her first into battle. No Victorian manners of man protecting woman; they appreciate that she's got a bit of knowledge about defending herself."

"In some ways, Leela is more knowledgeable than they are," agrees David, "because she's travelled through space and time. She doesn't understand science, but she's experienced enough to understand when things are wrong, in a rudimentary way, whereas Jago and Litefoot don't. But on the other hand, she's a child coming into Victorian London, and she's learning from them. So it's a shifting relationship, and one the writers have had great fun playing with."

And why *is* she in Victorian London? "Something is going wrong on Earth," David smiles. "She knows people in the period, and has been to Earth before, so she's sent to hunt down whatever is causing this problem with the fabric of time..."

Jago & Litefoot

Jago & Litefoot Series Three is on sale from 30 June. Visit *www.bigfinish.com* for more details.

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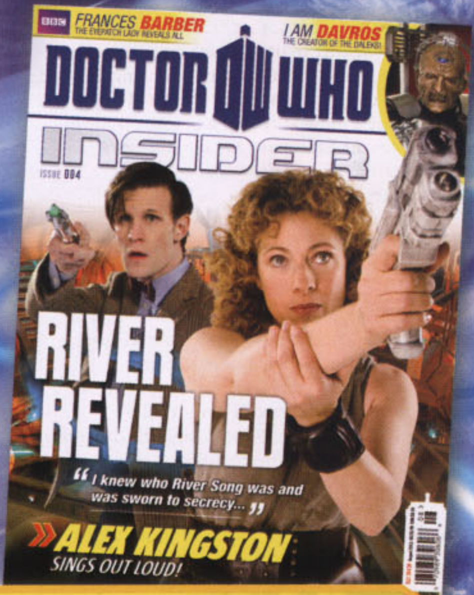

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'*The Doctor's Wife* is threaded with decades of *Doctor Who* history, and aches like it really, *really* wants to be a part of the whole silly legend.'

GRAHAM KIBBLE-WHITE reviews *The Doctor's Wife* on page 70

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

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The Curse of the Black Spot

TELEVISION BBC One/BBC One HD

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Hugh Bonneville, Lily Cole
WRITTEN BY Steve Thompson
DIRECTED BY Jeremy Webb
FIRST BROADCAST 7 May 2011

The Impossible Astronaut and *Day of the Moon* delighted millions, not just with the scares and the jokes, but with the tricksy storytelling. The way they kept a dozen plates spinning while simultaneously bringing a whole new dining set of gyrating crockery into the act – quite a feat.

Nonetheless, the two-parter also perplexed and even rankled some. Critics have grumbled *Doctor Who* is too difficult to follow nowadays. That's as maybe, who am I to judge? I don't share that perspective, cos I'm one of those viewers who's heavily invested in the series. In fact, I'm writing for **DWM**; I'm *immersed*. I love what we're getting right now. I'm up for the challenge. But... hasn't ensuring the show is accessible to everyone always been the thing that ultimately keeps *Doctor Who* sane?

The Curse of the Black Spot is the sanest slice of *Who* we've had for many a year. In contrast to Steven Moffat's wired and intricate two-parter, Steve Thompson's story is as straight-ahead as a plank (for the walking of). This is *Doctor Who* for everyone. But it's *Doctor Who* as a little bit ordinary.

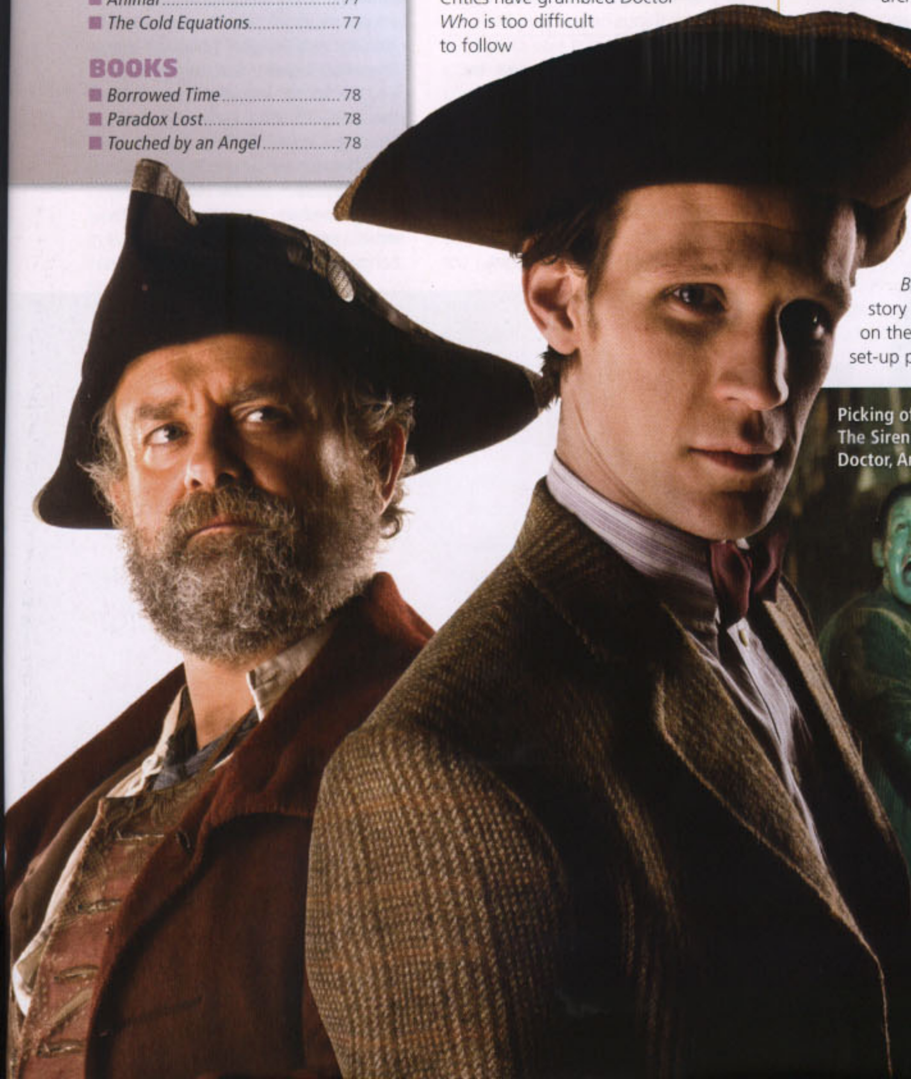
Arriving in the seventeenth-century, the Time Lord and the Ponds eschew the responsibilities of the series' over-arching narrative for a runaround aboard the good ship *Fancy*. Pirates ho! But, erm, not that many, and to a man they seem like cowardly cutlasses thanks to a plot device that outlaws any sort of sabre-rattling.

The real curse of the *Black Spot* is that it's a story that's forced to hold back on the full-blooded action the set-up promises, for fear of visitation from an alien Siren. When Amy wonders: "What kind of rubbish pirates are you?" she's chiming in with viewers at home.

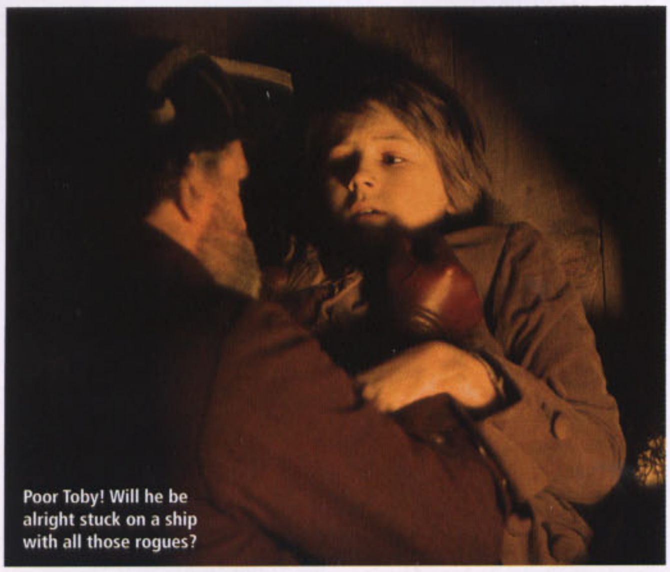
What a plank.

What a weird contrivance. It puts everyone on the back foot and makes for a yarn that, much like the stranded vessel itself, badly needs more puff in its sails. Following a never entirely joined-up exploration of the green-eyed alien's *modus operandi* (she can travel through water... no, hold on, she travels through reflections) we come to the real reason she's been preying on the not-so-able seamen. And it's a further moment of deflation.

Please, no more with the 'technology not quite understanding humans' thing. It's a story device that's become an unlikely preoccupation in *Doctor Who*, as if plain old monsters and evil-doers are all played out (never!) and something more hoity-toity should be ascribed as motive. But something prosaic like a computer-generated thingamajig benignly carrying out a ►



Picking off the crew one by one... The Siren finally comes for the Doctor, Amy and Avery.



Poor Toby! Will he be alright stuck on a ship with all those rogues?

program routine? Where's the adventure? So with that in mind...

```
10 PRINT "Can we please go back
    to having proper baddies in
    Doctor Who, who are bad
    and doing bad things out of
    pure badness? Thank you."
20 GOTO 10
   RUN
```

It's a blessing that, uniformly, the performances are so good in this story. Matt Smith gives us his bandiest and busiest take on the Time Lord yet, effortlessly elevating rum lines such as: "Still water – nature's mirror." Karen Gillan, meanwhile, continues to give us a softer, more likeable Amy. She's well-served here, gobbling up almost a whole story's quotient of derring-do, and generally being the kind of proactive, spunky foil that marks out all of the Doctor's bestest friends. Finer still, is Arthur Darvill. Although Rory's very much kept in the margins, he manages some marvellous things. Notably, the pre-titles sequence. While Matt's doing all the funny stuff as the trio pop out of the ship's hold, Arthur's at the edge of picture, giving the limpest and funniest of waves to the beardy shipmates.

Of the guests it's only Hugh Bonneville who gets to show us much. His Avery is solid, avoiding hoary panto pirate cap'n cliché to bring us a portrait of a good man who's been forced into a bad place. As for the other star signing – Lily Cole – she's suitably ethereal as the Siren, but it's not an acting role as such. Her slightly inhuman, but weirdly perfect features, are a gift to the special effects bods. Exactly when she is and isn't being enhanced with a spot of CGI is often impossible to tell.

The story's conclusion, in which Avery and company zoot off for a spot of space voyaging, is meant to evoke a sense of the journey never being over. Perhaps at some point they'll come alongside Fenn-Cooper and pals from the 1989 tale *Ghost Light*, still Sunday-driving around the cosmos. Or is their greater fate to be kept alive forever by the Siren, and ultimately take their place as those nautically-minded naughties, the Eternals, as featured in 1983's *Enlightenment*? Who knows? But for me, that pay-off mainly prompted worry about the fate of young Toby, stuck onboard with a bunch of blackguards who, thanks to their over-zealous carer, will never see the outdoors again.

Back onboard the TARDIS, Amy and Rory are once more worrying about the Doctor's impending death, while he's sneakily running another pregnancy scan. It feels like a moment of recalibration, the series taking a bearing before setting sail once again on its much madder and perhaps muddling journey towards the Big Story. Argh! There be treasure!

GRAHAM KIBBLE-WHITE

The Doctor's Wife

TELEVISION BBC One/BBC One HD

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Suranne Jones, Elizabeth Berrington, Adrian Schiller, Michael Sheen
WRITTEN BY Neil Gaiman
DIRECTED BY Richard Clark
FIRST BROADCAST 14 May 2011

In 1983, the producer of *Doctor Who*, John Nathan-Turner, wrote up on the office notice board a bogus title as the proposed final adventure for the show's twenty-first series. A moniker so preposterous and controversial, it was delicious bait designed to ensnare whoever had been leaking production secrets to the outside world. Crafty old JN-T. What a brilliant and fanciful idea for a story it was: *The Doctor's Wife*. But, in truth, no-one was ever going to buy it.

Two decades on, lauded comic-book writer and novelist Neil Gaiman wrote the introduction to a *Doctor Who* novella, *Eye of the Tyger*. In that essay he said this: 'Some things are bigger on the inside than they are on the outside. And, perhaps, some people are bigger on the inside than they are on the outside, as well.' Of all the things he had bundled up to put into his first ever *Doctor Who* TV story, this, I think, was the most important.

Let's get some stuff out of the way first. Unlike its near namesake from 2008 (*The Doctor's Daughter*), *The Doctor's Wife* never delivers on the title's promise – except in the loosest, most metaphorical sense – and doesn't suffer one tiny jot because of it. That's because this is an adventure that feels like the writer's been screaming to let it out ever since the Zarbi. It's threaded with decades of *Doctor Who* history, and aches like it really, *really* wants to be a part of the whole silly legend.

Gaiman's script is laden with love for our show. There's a call back to the little white psychic message boxes from *The War Games* (of all things) and talk of the TARDIS 'matrix', 'Artron energy'... even 'The Eye of Orion'. Plus we have third parties referencing our hero as 'Time Lord', which nowadays feels like an arcane and rather thrilling conceit. Likewise, the whipping up of a new Gallifreyan compadre for the Doctor in those stories of the Corsair. This kind of thing may have been acceptable in the 1980s, but we haven't seen its like for a long time. It's all rather lovely.

But alongside the exuberance there's also arrogance on Gaiman's part, the *chutzpah* to get in there and tinker with *Doctor Who*'s very fundamentals. Of all the hands who have worked on the programme since 1963, *he's* the one who's going to tell us everything that the TARDIS is.

He mostly gets away with it, partly because you can tolerate the impudence of *The Doctor's Wife* by dint of its brilliance. But also it's because of the sheer gravitational pull of *Doctor Who*. In this aspect, the adventure absolutely corresponds with *The Doctor's Daughter*, because every revelation it makes is absorbed back into the format before the whoosh of the 'NEXT TIME' caption has faded. That's just how it is. Sure, the Time Lord became a dad in 2008, but it's by-the-by. So is this tale of how the thief wooed the time-ship. Mark my words, next week the Doctor will be banging on the console and chivvying

House guests: a surprisingly personable Auntie and Uncle...

A new TARDIS console made out of 'hope and bravery'.

'What better way to exemplify the TARDIS as a magic door, than to have it open on to something that seemed gone forever?'

the old girl along without a thought for the raggedy Ann she once was. To truly resonate post-1975, you have to do something as loud as blowing up Gallifrey.

Playing Idris, Suranne Jones is dressed as a drag queen who's kind of going for a Miss Haversham look… but mostly hoping to turn heads. It's an arresting visual, the kind of vaudevillian take on the gothic that characterises Gaiman's work elsewhere. Ultimately, Idris succeeds, but she's a daunting prospect for any actress, with her non-linear thought patterns and penchant for non sequiturs. Suranne's performance could best be termed 'brave', and I mean that in both its euphemistic and literal sense. Initially her posturing and prancing feels a little actor's workshop, but that's quite clever. She's *finding* the character, just as Idris/the TARDIS is/are doing the same thing. Her first line of dialogue in her wheezing and groaning guise prefigures what will be her last: "Not 'goodbye', what's the other one?" It's a clever, if slightly self-conscious conceit, but that kind of controlled quirkiness makes it difficult to truly love her. Well, until she and the Doctor have a tiff. From that point onwards, I bought the whole relationship, and the odd kind of intimacy that exists between the two.

As for Matt Smith, he's been a shouty Doctor of late, and there's a spot of that here with the exuberant cry of "Goodbye scullery!" and his flannel about bubble universes. But it's when he's quiet he's at his most powerful. His realisation House has killed all the Time Lords is a stand-out scene. A lovely line – "I really thought I had some friends here" – delivered gently. Not rage, but sadness. It's this Doctor's most affecting moment, and one that mitigates the indulgences of having him weep at the story's end. Because the Doctor really shouldn't cry.

In fact, everyone's great. With the TARDIS converted into a scary, off-kilter killer funhouse, we get to see a wrung-out Amy and Rory. And for the second review in a row, I'm singling out Arthur Darvill for a special merit badge. Specifically, it's for that scene where Amy comes across an aged and raddled version of her husband. Arthur loads the dialogue with such spite, it's shocking. "Two thousand years I waited for you!" he rails. "You did it to me again!" And then, positively screaming: "How could you do that... to *ME*?!"

Conversely, as the shambling Auntie and Uncle, Elizabeth Berrington and Adrian Schiller are unexpectedly naturalistic – mumbling, underwhelmed and occasionally chipping in to finish the other's sentences. In a low-powered sort of a way, they give us two of the best performances the show has seen in recent years.

Rory: fed up with waiting.

And of course, there's Michael Sheen. He'll be gutted his character's conceptual nature denies him action-figure immortality, but much like Toby Jones' Dream Lord in last year's *Amy's Choice*, his mocking, silky tones imbue the story with its own insane commentator. There's a pleasing authority to his voice, which helps establish House as a top-rank baddy – although at times his polished timbre evokes less a sentient planet and more that bloke who does *The Apprentice* ("Meanwhile, project manager House is gambling that relocating to the Doctor's universe will increase their chance of Time Lord footfall...").

This story; it's oddly insular. Perhaps more than any other *Doctor Who* writer, Gaiman's work speaks of fan love. Like us all, now he's got his hands on the show, all he really wants to do is journey inward and explore the TARDIS, both as a literal expedition through time-bending corridors and a metaphorical journey through layers of meaning. Some of these aren't hidden all that deeply. The notion of strolling back into the Tenth Doctor's control room, for example. It's a why-the-hell-not kind of a thing. Pointless, but weirdly nostalgic and forbidden, because our knowledge of TV grammar precluded any hope of ever seeing that set again – it's a product of an era we're travelling away from. Yet, what better way to exemplify the TARDIS as a magic door, than by having it open on to something that seemed gone forever?

The idea of the Doctor cobbling together an ersatz secondary console from junk also chimes in with this notion. A TARDIS, it seems, can be created with hope and bravery and good intentions and... and all the stuff that makes us *bigger on the inside*. It's that indefinable magic, as they so often say about *Doctor Who*. No wonder the police box has become the show's totem, enjoying a richly-deserved spot wodged into the logo.

The Doctor's Wife is a true one-off, and better for it. The rules of the programme dictate episodes are best spent getting through those blue doors as quickly as possible, only to return when the fun is done. But Gaiman's good at introspection, mainly because he knows exactly the right time to cut to a wide-shot. "What do you think, dear?" wonders the Doctor to his wonderful ship. "Where shall we take the kids?" And so the adventure continues.

That story about John Nathan-Turner's efforts to root out a wrong 'un is one of zillions orbiting *Doctor Who*. It's just a funny, silly, little anecdote. Neil Gaiman's story is a much bigger deal. It's a scary, beautiful and offbeat thing, but even it can't really cast a shadow over this programme and how we understand it. Instead, it remains another bit of *Doctor Who*, which is a fine fate indeed.

GRAHAM KIBBLE-WHITE

BBC DVD
DOCTOR WHO
MANNEQUIN MANIA

PICK OF THE MONTH!

Spearhead from Space & Terror of the Autons

DVD 2|Entertain

STARRING Jon Pertwee (the Third Doctor), Caroline John (Liz Shaw), Katy Manning (Jo Grant), Nicholas Courtney (Brigadier Lethbridge-Stewart), Richard Franklin (Captain Mike Yates), John Levene (Sergeant Benton), Roger Delgado (the Master)
WRITTEN BY Robert Holmes
DIRECTED BY Derek Martinus; Barry Letts
FIRST BROADCAST 3-24 January 1970; 2-23 January 1971
RRP £35.73

"Is *Doctor Who* now too scary for children?" It's a recent newspaper headline, but old news. 40 years ago the same question was asked of the Autons – the frightful foot soldiers of the Nestene Consciousness that link the two stories on this neat box set. It's reassuring to know that *Doctor Who* hasn't lost its touch. It's always been scary and, to cover the other criticism that's hit the press, frequently baffling. If you think too hard about the Silents' unique talent for being resolutely forgettable, then you may run into problems. What counts is that they are invincible – malevolent, unstoppable monsters – there will always further complications if you go looking. The Nestenes reckon themselves. "No-one has the power to destroy us," they boast. They have been colonising other planets for a thousand million years but, if you care to stop and consider this, presumably only ones that have developed plastic factories.

Ironically, for a menace made of plastic, they were recycled from the creepiest horrors of 60s *Doctor Who*. Like the Great Intelligence that controlled the Yeti, the creatures behind the Autons are an elusive, disembodied threat. Like the Faceless Ones they are, in a sense, body snatchers – seamlessly (give or take some clammy skin tones) taking the place of figures of authority. The Cybermen had capitalised on mankind's newfound dependency on electronic gadgets to advance their plans; in the same way, the convenience of mass-produced plastic was to be humanity's downfall. It is, of course, these plastic-wrangling high jinks that sell the Autons. It's a non-biodegradable gimmick that has helped relaunch *Doctor Who* three times over.

For starters, there's *Spearhead from Space*. It heralds the arrival of colour, Third Doctor Jon Pertwee, and a new format for the series – where the Doctor has been exiled to Earth for poking his nose into other people's business. For any story that would be good start, but *Spearhead* doesn't squander that good fortune. It's held in the highest regard, and was chosen to be one of the earliest DVD releases – this is likely to be a welcome reissue for anyone who's come to the range since.

The Nestenes are able to literally bend all plastic to their will, but first time out they only concentrate on the pliant potential of plastic people. Having rained down to Earth in Epping Forest, they recruit the services of the limp George Hibbert and his company Auto Plastics to help them invade Earth. Their plan is to attack on two fronts. Firstly, the company will produce blank-faced mannequins that will be sold off to department stores nationwide. When the time is right, these plastic 'Autons' will come to life, kill any innocent bystanders and then attack local power stations and military facilities. The only major issue here is an aesthetic one. The Autons are delightfully hideous, but I can't see the addition of a polyester wig persuading the Army and Navy's window dresser to make a bulk order. Nevertheless, it's an inspired plan that was so good that the Autons thought it was worth using again when they invaded in 2005 – of which, more later. Perhaps they only invade planets that have developed department stores, too.

The second prong of the Auton invasion is rather more bizarre. In order to infiltrate the government, Auto Plastics must (a) persuade Madame Tussauds to eschew wax in favour of precision plastic and (b) get them to introduce an exciting new range of dummies based on top-ranking civil servants. That'll get the tourists flocking in. It might make more sense, as sensible companion Liz Shaw observes, if they had made celebrities and astronauts. That would certainly explain a lot about Scientology. But you can't say the Nestenes haven't put some thought into all this and, besides, who doesn't like a wacky scheme for world domination? At the end of the previous series, the War Games were effectively being run by a bunch of role-playing geeks. So it's no great surprise to see the villains here indulging in a bit of dressing-up. Even the basic Auton drones (who, incidentally, are faking that sinister lumbering gait, because they can certainly run when they need to) are beautifully accessorised with scarves and silver boots.

What redeems any potential silliness – and this is true of all good *Doctor Who* – is that behind the scenes it's a serious business. As we learn on the production commentary and this disc's special features, the series was in danger of being axed and the producer felt its audience needed to be given something more than "wobbly jellies in outer space." Until this point, writer Robert Holmes' contributions had been very much on the wobbly side. *Spearhead* was his first hit, and showcases a strength that he would employ in many more stories over the years. Bringing the TARDIS down to Earth gave him the impetus to write much more 'real world' characters – from the austere head Auton Channing to an old poacher and his wife.

Plucky old Meg Seeley is distressed when she hears local gossip about a UNIT soldier's death. "Something must have frightened him dreadful 'afore he died," she says, giving the monster both barrels when it comes looking for her. Quite rightly, Holmes allows her to survive, while killing off Auto Plastics' dollmaker George Ransome – shocked into a dribbling

> **'Perhaps the Nestenes only invade planets that have developed plastic factories?'**

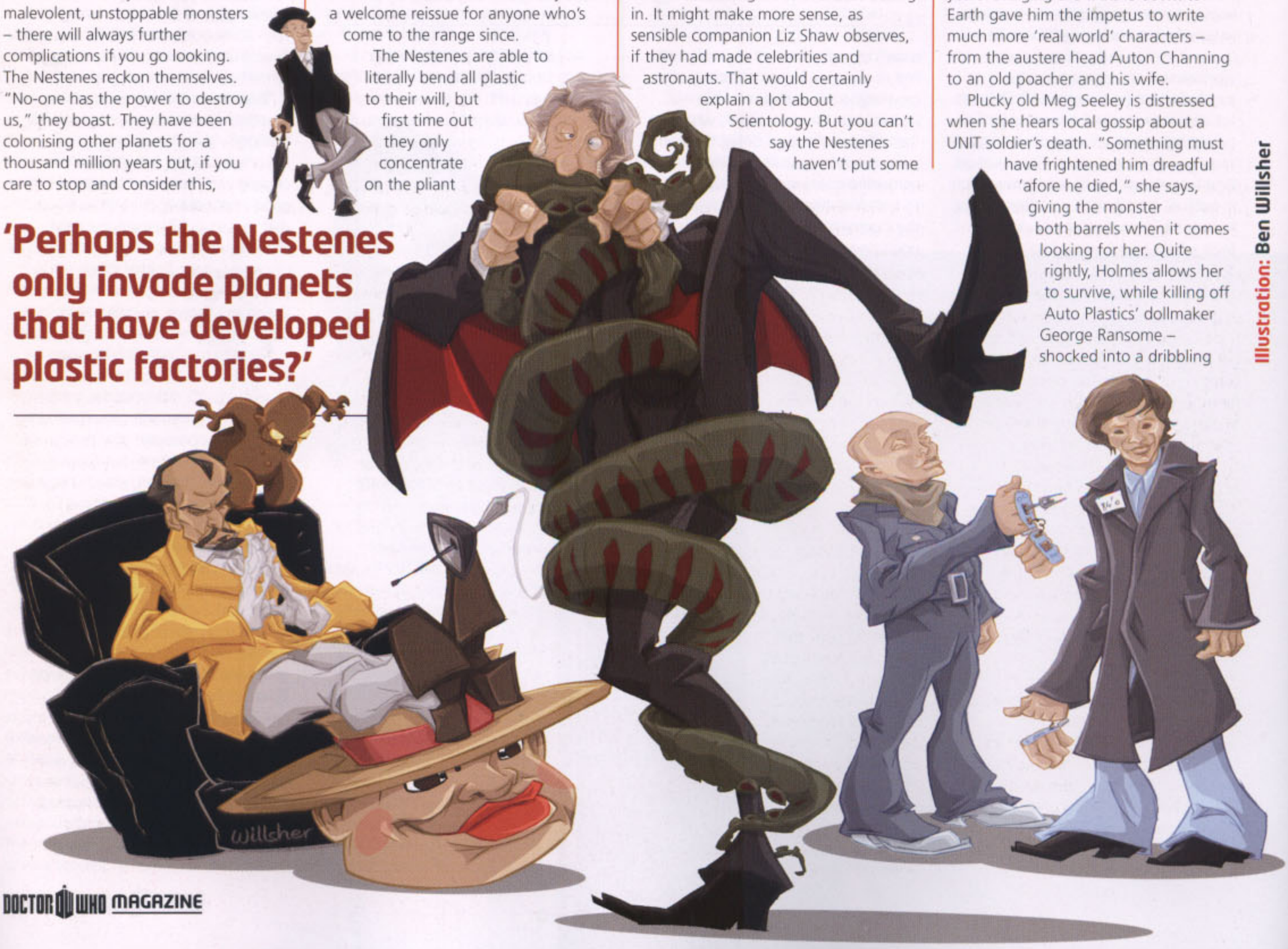


Illustration: Ben Willsher

No dummies: the Nestenes get Madame Tussauds involved in their villainous scheme.

stupor by the mere sight of an Auton – who's a victim from the outset.

The viewers of *Junior Points of View* (according to the information text) took some time to adjust to the new Doctor and his silly hair; the series was in colour, but millions watched it on black-and-white sets – so it seems fair to say that it was the entertainingly eccentric Autons and those luckless individuals they threatened with 'total destruction' that ultimately saved *Doctor Who*.

But hold on! Before anyone pipes up, "Well that's one up to *Spearhead from Space*. There can't be many stories that can claim to have saved the entire series!" it's worth contrasting it with the following year's *Terror of the Autons*. Obviously, these stories have much in common, but they're not the same. It would be unfair to say that *Spearhead* has shortcomings as such, but its sequel is an ambitious customer, and a much better example of Jon Pertwee's *Doctor Who*.

Terror of the Autons isn't as pretty as *Spearhead from Space*. Even with the sterling work that's been done to restore its colour, it's never going to be. In *Spearhead*, everything is shot on location. *Terror* goes out of its way to artificially matte backgrounds behind characters. Given the experimental nature of 'blue screen' at the time, most of it looks terrible. But we shouldn't get hung up on this. When they had really get it right, it looks great. The shrunken corpse of a radio telescope operator is far more convincing than the Action Man Auntie Vanessa in *Logopolis* ten years later. And the location work of *Spearhead* doesn't always serve it particularly well. UNIT's headquarters are in an echoey underground bunker, while an enthusiastically bandaged extra in a plastic raincoat flicks listlessly through a magazine at Ashbridge cottage hospital to try to sell the Duke of Orléan's stately home as a medical establishment. A fuzzy blur may creep around the edges of *Terror of the Autons*, but this would be the style of the series for the next four years. And it feels *right*.

Terror marks another relaunch of sorts, as the group surrounding the Doctor is consolidated and we're introduced – as we learn on countless occasions on this box set – to the 'Doctor's Moriarty'. The Master is a good match for the Autons – their self-styled commander-in-chief. If anyone can match them for off-the-wall hokum it's him. As soon as he sets foot on Earth, he's busy enlisting the help of a circus owner, a space scientist and the owner of a plastics factory (obviously), in his bid to invade the Earth and generally annoy the Doctor. With the Master to help them, the Autons broaden their horizons and employ everyday plastic objects to deadly effect. They can't help reverting to a one-track strategy, however, as no matter how creative they've become in their methods of attack, it always boils down to suffocation – something 2000s producer Phil Collinson baulks at on one of the special features. The killer demon doll in this story may have made kids scared of their teddies, but at least none of them would have been putting plastic bags over their heads (assuming, given all the warnings, that they're habitually prone to that kind of thing).

Facilitating an alien invasion, however, is not the priority. As many fans have speculated over the years, it seems that the Master doesn't intend to kill the Doctor... it's a game of cat and mouse that he'd miss if any of his over-elaborate traps ever actually paid off. Here it's taken to extremes, with one foiled plan after another... but what's particularly interesting is that by Episode Three it's put the Doctor in a really foul mood. The Third Doctor has plenty of moments when the charm slips and we see a more selfish and unflattering side, but this is something different. It's a great twist on the Doctor's crusade against evil that this time he's taking it personally. The Master is all the more interesting for being able to get under the Doctor's skin in this way.

Given his cartoon capers (I'm sure if he did the same thing in *Doctor Who* today, someone would have to point out that destroying the world with flowers is a bit camp) it's easy to overlook that he's a vicious killer. A lot of people pick the scene where McDermott, the head of production at the plastics factory, is smothered by an inflatable chair as a grisly favourite. But the most shocking kill is in Episode Four, when with little more than a snarl, the Master sends a random staff member at the research centre plummeting to his death. A cold-blooded killer who sets the Doctor on edge? Well judged, considering that the rest of that season would hinge on them trying to outwit each other.

Obviously, the Master went on to become even more popular than the Autons, and he certainly eclipses their role in this story (which, as we've established, is mainly serving as a choking hazard). I'm not saying *Terror of the Autons* is good simply because it gave us the Master; it's good because, with the possible exception of *The Mind of Evil* later that year, he's never been better – never as scheming, as resourceful or as cunning – in any other story. Outraged cries of dissent to the usual address, please.

Terror of the Autons feels far representative of the Third Doctor's era than *Spearhead from Space* ever will. By the time it was made, everything was coming together, and in the spirit of great *Doctor Who* stories from *The Romans* through to *The Lodger*, it's funny. In addition to the numerous examples of black humour (like when factory owner Farrel asks his receptionist Sylvia for McDermott's entitlement on termination of employment), the new team of the Doctor, the Brigadier, Benton, Yates and Jo are a joy to be with. Watch the Doctor squirm as he tries to sack the poor girl who only moments before he'd mistaken for "a ham-fisted bun vendor." Share in his outrage as he's sidelined from investigating a deadly attack by the news that Yates has been making cocoa with his Bunsen burner. Solid groundwork for what was to follow.

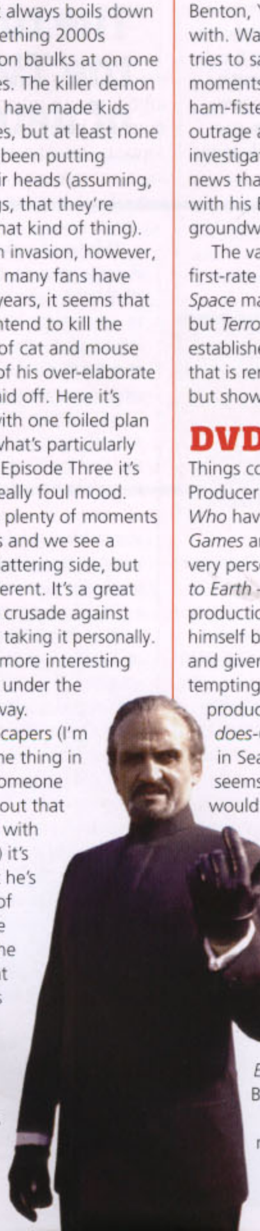
The vacuum-formed villainy and first-rate players of *Spearhead from Space* may have salvaged *Doctor Who*, but *Terror of the Autons* not only established an era of the programme that is remembered with much fondness, but showed how it should be done.

DVD Extras

Things could have been very different. Producer Derrick Sherwin left *Doctor Who* having only produced *The War Games* and *Spearhead from Space*. He's very personable on documentary *Down to Earth* – telling us how he rescued the production from strike action and found himself bunking up with Jon Pertwee – and given his energy and charm, it's tempting to wish he'd stayed on as producer longer. But his *Doctor-Who-does-Quatermass* remit is well served in Season Seven as a whole, and it seems very unlikely that the BBC would have let him continue to make the series on film once the studios at TV Centre were back in business.

We get an insight into what the BBC was like at the time on *Regenerations* – a look at the transition from black-and-white to colour. Having warmed to Sherwin on *Down to Earth* it's nice to hear that the Beeb bought him a colour telly.

With both stories on this release being so successful, it's no surprise that when the Doctor returned to TV six years back, his first challenge was to deal with another Auton attack. *Life on Earth* draws comparisons between *Doctor Who* in the early 1970s and its post-2005 episodes. Apparently, they didn't have as much money back in the day. As Pertwee's second producer Barry Letts explains, you would expect things to have changed in the last 40 years, but when he says they never had much time for the companion's back story, unlike today, he's definitely wide of the mark.



"Useless! The whole lot of you."

In *The Curse of Peladon*, a year or so after Jo Grant was introduced in *Terror of the Autons*, she announces that she's dolled up for a night on the town with Mike Yates. She ditches the dashing Captain as soon as you like, however, once King Peladon shows an interest. But I reckon the rot had set in a few weeks earlier when Mike had pulled rank on poor old Sergeant Benton and ate his cheese and crackers. That's not very nice, she said. So there you go – it's all there if you look for it.

The contributors on *The Doctor's Moriarty* spend a fair amount of time trying to decide whether the Master is the same as the Doctor, or the opposite, or both. Writer Joe Lidster insists that actor Anthony Ainley doesn't really crack the Master because he's not a mirror image of Peter Davison's Doctor – but I'm of a generation that grew up with Ainley's blacker-than-black rendition, and I'm not sure he deserves to be thought of as any less definitive than the others. Shockingly, I find myself siding with Christopher H Bidmead, who helped reintroduce the character in the 1980s and thinks the way to deal with such a pantomime villain is to destroy him utterly and then bring him back the following week, miraculously unscathed.

Plastic Fantastic, certainly lives up to its title, being an engaging attempt to understand why plastic makes for such a good monster. "If you look at the concept of the Uncanny or *Unheimliche* that emerged in the 1930s," says art critic Francesca Gavin, "anything that feels human but is inanimate is incredibly scary on a deep psychological level." Which puts my case for the Autons being opportunistic invaders with a fondness for dressing up to shame. Writer Robert Shearman, meanwhile, thinks that the clever thing about the Autons is that the people they target are essentially victims of their own bad taste. If Big Finish somehow manages to magic up an audio version of the lost Sixth Doctor Auton story *Yellow Fever*, Colin Baker should definitely leave his Crocs at home. **RICHARD ATKINSON**

[Gary Gillatt is on holiday]

Illustration: Ben Willsher

BBC
READ BY MATT SMITH & CLARE CORBETT
DOCTOR WHO
The Hounds of Artemis
An exclusive audio adventure written by James Goss

The Hounds of Artemis

AUDIO READING AudioGO

WRITTEN BY James Goss
FEATURING The Eleventh Doctor and Amy Pond
READ BY Matt Smith and Clare Corbett
RRP £9.25 (CD), £6.79 (download)

The legendary curse of Tutankhamen provides the inspiration for James Goss' latest audio story in which a well-heeled 1929 expedition excavates a long-lost Turkish tomb and uncovers an ancient evil that turns a number of its party into slavering werewolves – albeit oddly dressed ones, still in their finest suits and crinolines.

The Hounds of Artemis is designed to be as frightening as possible and is told over two time zones – Eleventh Doctor Matt Smith reads the 1929 side of the adventure while Clare Corbett, playing the granddaughter of one of the original archaeologists, reads Amy Pond's diary, that has somehow come into her possession and which she's hoping to offer to a museum.

"Something bad happens here – a lot of people die," broods the Doctor, and he's not wrong. The tomb's greatest treasure is a solid gold statue of Greek Goddess of the Moon Artemis and its discovery leads to death and destruction at every turn. Goss' story will find favour with those who like creepy old horror films – the sort with slightly whiskery, bumptious Brits who won't believe an ancient curse until it's got them round the throat.

Matt Smith is completely on the money as the Doctor and reader, and Clare Corbett does well with what is basically filling in for someone else's role. The whole idea of Pond's diary is a slightly odd one. It's not as if she's famed for writing her adventures down; and as the Grandfather of Corbett's character is one of the few to survive the original adventure, it would seem more appropriate if she was reading from a family heirloom, rather than something dropped in a scuffle.

On the whole though, *The Hounds of Artemis* is howlingly good. With a dusty crypt and a pack of werewolves baying at the Moon, it's a horror fan's dream – and one best played just before bedtime. **VANESSA BISHOP**

The Stones of Blood

TALKING BOOK AudioGO

WRITTEN BY David Fisher
READ BY Susan Engel and John Leeson
FEATURING The Fourth Doctor, romana and K9
RRP £13.25 (CD), £12.29 (download)

The Stones of Blood sees AudioGO's Talking Book range strike out in a different direction. This is not just a reading of a classic Target novel, but instead an entirely new adaptation, written especially for audio by the TV story's original author, David Fisher.

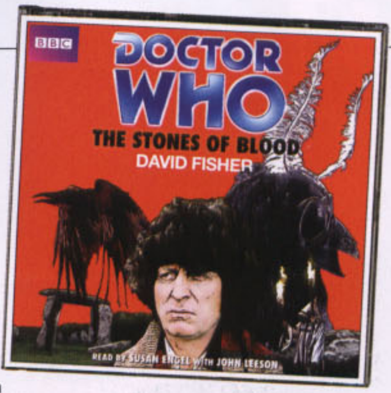
The Stones of Blood sees the Fourth Doctor, Romana and K9 halfway through their search for the six segments to the Key to Time. Convinced the third segment lies somewhere in the vicinity of an ancient stone circle in present day England, the Doctor uncovers a Druid sect in the thrall of Druid Goddess the Cailleach. In truth, she's Cessair of Diplos, an escaped alien criminal hiding on Earth with three servant Ogri – megalithic monsters that feed on blood to survive.

Fisher's own sleeve-notes indicate how much he enjoyed writing the original scripts for the story, so it's perhaps not too much of a surprise that he leaves most of its core plot unchanged. Where this new version scores, however, is in its new layers of detail and back-story.

Chapter One opens four thousand years ago with a Shaman's encounter with the escaped alien villainess and reveals how that encounter led to the construction of the stone circle and its use for slaughter and human sacrifice. It's a kind of pre-history sequence that recalls the start of Malcolm Hulke's *The Cave Monsters* novelisation – a fascinating glimpse into the past that lends the story a new epic quality and a fresh sense of scale.

Fisher does the same for the local Manor (its dates of construction and the colourful history of its owners), the Ogri home planet (how they live and survive there) and the background of two campers murdered by the Ogri. Even Romana gets a back-story of sorts when, confused about the Doctor's enthusiasm for the wet English countryside, she thinks about her indoor life on Gallifrey.

If there's a problem with this re-telling, however, it would be that Fisher's happiness with the original story's production has meant he hasn't changed enough. *The Stones of Blood* changes location halfway through to a spaceship suspended in Hyperspace above the stone circle, where the



Doctor releases two justice machines called the Megara, who were originally there to try the escaped criminal. Fisher sticks with the rather featureless spaceship of the TV story, although he does change is the appearance of the Megara, swapping the series of flashing lights seen in the programme for his original idea of floating, talking spheres.

The story is read by Susan Engel, who played archaeologist Vivian Fay in the 1978 TV serial, with John Leeson chipping in as the voice of K9. Engel does a stoic job, with a haughty (Pertwee-esque?) interpretation of the Doctor. Music and sound design embrace the story's early gothic trappings. I doubt this much squawking and flapping's been heard since Hitchcock's *The Birds*. **VANESSA BISHOP**

> **'The talking book scores over the TV version in its new layers of detail and back story...'**

Thin Ice

AUDIO DRAMA Big Finish

WRITTEN BY Marc Platt
STARRING Sylvester McCoy (the Seventh Doctor) and Sophie Aldred (Ace)
ALSO STARRING Beth Chalmers, John Albasiny, Ricky Groves, Nicholas Briggs
RRP £14.99 (CD), £12.99 (download)

Moscow, 1967. The Cold War is at its height: but there's another Cold War running – one between the red and the blue planets. The ancient relics of a Martian War Lord have fallen into Soviet hands, threatening to destabilise the fragile peace on Earth. And into this febrile situation step the Seventh Doctor and Ace. The Doctor has a plan. But, as usual, he hasn't bothered to share it with Ace. The problem is, only Ace can resolve the situation before it escalates into interplanetary war.

DOCTOR WHO
THELOSTSTORIES
SYLVESTER McCOY & SOPHIE ALDRED IN
THIN ICE
BY MARC PLATT
FOUND AT LAST...
FULL CAST AUDIO DRAMA

This latest series of *Lost Stories* is, in some regards, the most familiar of all: **DWM** once devoted a whole issue to what might have been if *Doctor Who* had continued into the 1990s, and the DVD of *Survival* included a wistful overview of what would have been Sylvester McCoy and Sophie Aldred's final year. *Thin Ice* – under the title *Ice Time* – was rumoured to feature Ice Warrior biker gangs, a suit of armour in a museum, and a battle across 'swinging' London with Ace being assessed for acceptance into the Prydonian Academy.

Based on period-set TV stories such as *Remembrance of the Daleks* and *Delta and the Bannermen*, this sounded like a winner. It's pleasing that in the adaptation for audio the spirit of the story has been retained, although the *Spy Who Came In from the Cold* setting is an unexpectedly clever addition. Much of the opening episode is positioned as atmospheric thriller, cold breath frosting in the dark Russian air, and the KGB slowly driving by deserted streets, while the second features an adventurous heist straight out of a Bond movie. It's not really until the latter half of the play that the Ice Warriors make their not-insubstantial presence felt.

Ah, the Ice Warriors. They were the only 'big name' monsters not to return on producer John Nathan-Turner's watch: not even a solitary, flea-bitten hulk wandering the Welsh hillsides in *The Five Doctors*. And with Russell T Davies regretting he never got the chance to revive them, it feels like they're eternal also-rans, never quite making it except in these unfinished adventures. In the Sixth Doctor *Lost Story Mission to Magnus* they were treated pretty much as scaly, green muscle. Here, the nobility and tradition of the race is emphasised, particularly in the character of Hhessh, although once the War Lord Sezhyr is resurrected their brutal thuggishness shows through.

The other strand of the story, Ace's assessment by a Time Lord tribunal, is handled well. In truth, though she's continued to appear in countless novels and audios since the show's cancellation in 1989, Ace's story was coming to a natural end. Her story pretty much inverts writer Marc Platt's treatment of the Ice Warriors: from thug to Lord. The Doctor's hand-wringing sounds a bit hollow given he's put Ace through many more dangerous and unpleasant tests before, although the implication here is that they were preparation for this. But as usual, Ace is the wild card, and listeners who think they already know it all can be prepared for a few surprises.

And that's true of *Thin Ice* as a whole: oddly familiar, but still keeping enough up its sleeve to confound expectations. This is a great start to 'Season 27'. **MATT MICHAEL**

Hunter's Moon

HARDBACK NOVEL BBC BOOKS
WRITTEN BY Paul Finch
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

There's something primal about the hunt: it's one of our oldest stories, and this is far from the first time it's cropped up in *Doctor Who*. But it's rarely been done as well as here. In the same way the TV series manages to make unlikely connections across time and space, writer Paul Finch opens the book with ex-police officer Harry Mossop and his dysfunctional family being abducted by cyborgs and taken to the titular moon Gorgoror.

On Gorgoror, if human beings manage to avoid being consumed by the vicious fauna, they're almost certainly going to be gunned down by wealthy alien businessmen who pay top dollar to the mobster Krauzzen to chase down the most dangerous game.

Meanwhile, the Doctor's offhand decision to visit an old friend doesn't exactly turn out as planned when Rory loses first the TARDIS, then himself and Amy in an ill-advised macho gamble with one of Krauzzen's mob. With his Ship and his companions gone, the Doctor has to pose as one of the hunters and infiltrate Gorgoror. With surprisingly nasty consequences.

In contrast to the ghostly atmosphere of the other two books in this batch, *Hunter's Moon* has much more in common with *Total Recall* or *Beyond Thunderdome* – right down to the unique fashions Amy finds herself modelling after her capture. This is a grimy, gutsy book. The villains are genuinely horrible – philanderers and murders to a man – and include in their number Zarbotan, whose dead face and psychopathic behaviour put him in the ranks of the Doctor's vilest enemies. There's much violence as well: some of it fairly stomach-churning: *Doctor Who* for the video nasty generation. And by pitting the Doctor and his companions against such a remorseless bunch it highlights our heroes' brilliance all the better.

DOCTOR WHO
HUNTER'S MOON
Paul Finch

Because for all that it is a dark book, this never slips into the trap of becoming worse than the material it riffs on. Harry starts the book in a bad place, as does his alien counterpart, the Doctor's old acquaintance police chief Kobal Zalu. However, through their experiences, and their interactions with the Doctor and his companions, both Harry and Zalu emerge changed for the better.

Despite posing as a vicious killer, the Doctor never stoops to his enemies' methods: he won't carry a proper gun, and his louche lothario act, complete with rakish snarl as he 'remembers' his past conquests, is ridiculous. Rory is amazing: more amazing than he realises as he saves the hunted from certain death. And Amy, though written slightly more generically, gets to be sultry, clever and wonderful.

On top of all that, it's fun to spot some of the references to old stories, including the surprise appearance of a monster believed extinct since 1974. There is so much to enjoy about this punchy, pacy novel. It's a compelling page-turner, and very highly recommended. Hunt it down at once! **MATT MICHAEL**

Dead of Winter

HARDBACK NOVEL BBC BOOKS
WRITTEN BY James Goss
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

There's something nasty in the water – that much is obvious even though the Doctor, Amy and Rory are suffering from a nasty bout of amnesia following a TARDIS crash. Something very unpleasant is lurking in the sea: each day, Dr Bloom wheels the patients down from their convalescence home to the beach, and each day something emerges to feed. But that's not the only strange thing about Dr Bloom's house: there's the strange young girl, the affable Russian prince and his glowering assistant, and the mute woman who sits and calculates advanced mathematical formulae. There hasn't been such an odd bunch of bedfellows since *Big Brother* ended. And, as always, once the Doctor arrives things get odder still.

Dead of Winter is big on atmosphere. Writer James Goss drenches the book with descriptions of creeping mist, strange lights in the sea, the wet slap of footsteps from the beach. The pages almost feel soggy in your hands. And all this helps to create a sense of place, of isolation, and of the ever-present danger wearing down the cliffs and drowning your screams. As a past Doctor once said, water always wins. And this creepy atmosphere is perfectly appropriate, because Dr Bloom's patients are the walking dead, drowning in their own infected lungs, gradually worn away by the tuberculosis that is consuming them. Make no mistake: this book is grim.

But that atmosphere only goes so far. This isn't just a mood piece. The first few chapters deliberately build the tension, but then on about page 100 there's a killer twist and suddenly the novel kicks into a higher gear. The second half is relentless, as the truth of the hungry sea is revealed. Revelation becomes the purpose of this part, as carefully-constructed lies are demolished and each character gives up their secrets.

That includes the Doctor, Amy and Rory. Mr and Mrs Pond's relationship is at the heart of this book: most importantly, Rory's inferiority complex around the Doctor which threatens to sour his marriage. And it's an interesting coincidence that here, just as on TV, the mouth-to-mouth resuscitation of one of the leads says something significant. Rory here is the lovable everyman, the most normal of all the Doctor's companions despite his unfortunate habit of dying. In contrast the Doctor is more exotic and strange, all elbows and knees and as fascinating to watch as Buster Keaton. But he's also dangerous and unknowable. No wonder Amy loves him. No wonder she's wary of him.

DOCTOR WHO
DEAD OF WINTER
James Goss

Amy comes across well – the book is written as a series of diary entries and letters and the glimpse into Amy's inner dialogue is illuminating, tending to soften her. The supporting characters – critically – all ring true, and the villain's motivation and persona is frighteningly real.

Because of this, *Dead of Winter* is a hit, strong on atmosphere, characterisation and plot. Building in momentum right up to its complex and bittersweet climax, this is a novel to be cherished. **MATT MICHAEL**

The Way Through the Woods

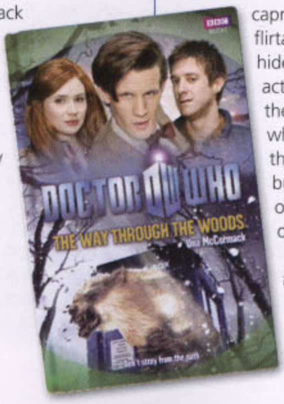
HARDBACK NOVEL BBC BOOKS
WRITTEN BY Una McCormack
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

The opening of this novel is one of the creepiest ever: a young babysitter misses her last bus home, so decides to take a short cut past the lonely Swallow Woods, a spot that the locals in Foxton have avoided since antiquity – for good reason, because every 50 years, people go missing in Swallow Woods, never to be seen again. And unfortunately for young Vicky Caine, those 50 years are up.

It's a deeply disturbing start, instantly gripping like a Stephen King story, and horribly reminiscent of those sad appeals by the families of missing young people. Unfortunately, the novel never quite lives up to this brilliant opening, and the horrific overtones quickly recede into something more like *A Midsummer Night's Dream* where fantasy and fairytale rules apply inside the forest, and by contrast the real world feels a drab place.

Writer Una McCormack gets those real world details right: the grim procedure of the police investigation into the missing youths rings true, as does the greedy media response. The way that the magic of the woods seeps into our world is effectively revealed through some neat and subtle timey-wimey touches, as Amy tries to convince local reporter Jess that she will be the next to go missing, and this has something to do with the future fate of Foxton.

And while Amy is working in the present day, Rory's been dropped off in 1917 to understand the fate of some of the previous victims of the woods. 1917 is brought to life vividly through the character of Emily Bostock, who seems rather forward for an Edwardian, but whose back story justifies her capriciousness. Her charming flirtation with Rory, which hides a deeper sense of loss, acts as a kind of mirror to the story of Reyn, the alien who's caused all of this in the first place. The distant but inescapable shadow of war hangs over both of them.



Ultimately, *The Way through the Woods* is a love story, or a series of love stories, and therefore the fairytale tone feels apt. Rory and Amy's own love story plays in the background, and there is an ongoing theme that Rory feels deeply insecure about his marriage. Describing himself at one point as a "figure of fun", Rory doesn't yet realise he's a hero. And that makes him even more of one.

Meanwhile, the Doctor does surprisingly little – confined to a police cell for the majority of the book, he's far less active than usual which leaves Amy to take the lead, brilliantly resorting to desperate measures to try to save the day.

The Way through the Woods has a sureness of tone which isn't quite matched by ingenuity of plot or pace of storytelling. The real problem of Swallows Wood is dealt with by the written equivalent of a mumbled explanation, and there is rather too much wandering about in the forest. But all's well that ends well, and this is charming, if not always convincing in its details. **MATT MICHAEL**

The Gunfighters & The Awakening

POLICE BOX
POLICE TELEPHONE
PUBLIC

Get ready for rootin' tootin' action...

DVD two-disc set 2|entertain

CONTAINS *The Gunfighters* and *The Awakening*
STARRING William Hartnell (the First Doctor), Peter Purves (Steven), Jackie Lane (Dodo); the Fifth Doctor (Peter Davison), Tegan (Janet Fielding) and Turlough (Mark Strickson)
WRITTEN BY Donald Cotton; Eric Pringle
DIRECTED BY Rex Tucker; Michael Owen Morris
FIRST BROADCAST 30 April – 21 May 1966; 19-20 January 1984
RRP £30.63

RELEASED 20 JUNE

The somewhat oddly-titled *Earth Story* DVD box set unites two stories set on a planet occasionally visited in *Doctor Who*: Earth. 1966's Wild West First Doctor romp *The Gunfighters* is joined by 1984's spooky Fifth Doctor two-parter *The Awakening*. Both adventures have been newly-restored and look better than ever – and, of course, there are plenty of extras on offer, too.

Accompanying *The Gunfighters* is *End of the Line?*, a documentary covering pretty much everything that happened behind the scenes during *Doctor Who*'s third year, as the documentary's writer, Jonathan Morris, explains. "It starts with John Wiles and Donald Tosh joining the show as producer and story editor, and emphasises the different approach they took to the previous team."

"I always wanted to do this piece," admits producer Ed Stradling, "and it also had the advantage over a making-of in that it meant there would be no duplication between the main feature and the commentary, meaning hopefully people will be able to enjoy both."

BBC DVD
DOCTOR WHO
EARTH STORY
THE GUNFIGHTERS • THE AWAKENING
PG

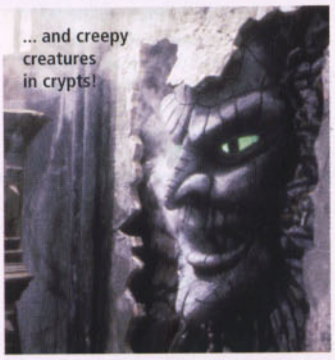
The Awakening, on the other hand, gets the traditional making-of treatment with *Return to Little Hodcombe*, a documentary which revisits some of the story's locations. "I love *Doctor Who* in all the many forms it takes, but I always love it that little bit more when it scampers out of the cramped TV studios and out into the glorious sunshine," says producer Chris Chapman. "*Doctor Who* on location, particularly a location that doesn't feature the standard BBC quarry, is a wonderful thing, and the same is true of these making-of documentaries. We don't mind toiling away in the dark of the studio, but things are always more interesting when you pop your head outdoors.

"So when I was asked to put together the documentary for *The Awakening*, going out on location was a very easy decision! Little Hodcombe is one of those beautiful little made-up villages that no good Doctor should be without. This example was actually bits and bobs of three Dorset villages: Shapwick, Tarrant Monkton, and Martin. Shapwick hosts the majority of the story's iconic spots – the church, the barns and the country house – and so that's where we rolled up with director Michael Owen Morris, script editor Eric Saward and actors Keith Jayne and Janet Fielding in tow."

The villagers of Shapwick put in an appearance, too. "Many of the residents who observed the filming back in 1983 are still living in the same houses now," Chris explains, "and they all seemed very happy to wade in with their memories! And one final blessing was a chap called David Ryan. David had come over from America in 1983 to shadow the *Doctor Who* production team during *The Awakening*'s production, and photographed *everything*. David's many photographs are appearing here for the first time, and give a fresh insight into what went into this particular story."

Along with further instalments in the *Tomorrow's Times* and *Now and Then* series, *Earth Story* is another extras-packed addition to the *Doctor Who* DVD range. **DAN TOSTEVIN**

BUY IT BECAUSE: Every fan should sing along to *The Ballad of the Last Chance Saloon* at least once.



... and creepy creatures in crypts!

WHAT'S IT ABOUT?

THE GUNFIGHTERS

The Doctor, Steven and Dodo meet gunfighting legends as they become embroiled in a Wild West adventure!

THE AWAKENING

The Doctor, Tegan and Turlough discover an ancient horror in Little Hodcombe...

EXTRA FEATURES

- Programme subtitles and subtitle production notes
- Photo galleries
- PDF *Radio Times* listings
- Coming Soon: *Paradise Towers*

THE GUNFIGHTERS

- Commentary with actors Peter Purves, Shane Rimmer, David Graham and Richard Beale, production assistant Tristan de Vere Cole
- *The End of the Line*: Documentary on Season Three of *Doctor Who*
- *Tomorrow's Times: The First Doctor – Doctor Who* in the media,1963-66

THE AWAKENING

- Commentary with director Michael Owen Morris and script editor Eric Saward
- *Return to Little Hodcombe*: Michael Owen Morris, Eric Saward, Janet Fielding and Keith Jayne return to the locations of *The Awakening*
- *Now & Then* – guide to the locations
- Deleted scenes
- *The Golden Egg Awards* – blooper
- Isolated music score

DONALD TOSH
Doctor Who Script Editor (1965-66)

MAKING THE MALUS

THE TIME-SPACE VISUALISER

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

JUNE

THURSDAY 2

CD - AUDIO READING

- ***Ghost Light*** by Marc Platt [Seventh Doctor and Ace] AudioGO £13.25

BBC
DOCTOR WHO
GHOST LIGHT

MONDAY 20

DVD

- ***Earth Story*** box set containing ***The Gunfighters*** by Donald Cotton [First Doctor, Steven and Dodo] and ***The Awakening*** by Eric Pringle [Fifth Doctor, Tegan and Turlough] 2|entertain £30.63 See above

THURSDAY 23

BOOKS - NOVELS

- ***Borrowed Time*** by Naomi Alderman [Eleventh Doctor, Amy, Rory] BBC Books £6.99 See page 78
- ***Paradox Lost*** by George Mann [Eleventh Doctor, Amy, Rory] BBC Books £6.99 See page 78
- ***Touched by an Angel*** [Eleventh Doctor, Amy, Rory] by Jonathan Morris BBC Books £6.99 See page 78

THURSDAY 30

MAGAZINE

- **DWM 436** Panini £4.99

CDs - AUDIO DRAMAS

- ***Jago and Litefoot Series Three*** box set containing *Dead Men's Tales* by Justin Richards, *The Man at the End of the Garden* by Matthew Sweet, *Swan Song* by John Dorney and *Chronoclasm* by Andy Lane [Jago, Litefoot and Leela] Big Finish £35.00 See page 64
- ***Rat Trap*** by Tony Lee [Fifth Doctor, Tegan,

Rat Trap

AUDIO DRAMA Big Finish

WRITTEN BY Tony Lee
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough), Sarah Sutton (Nyssa)
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 JUNE

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Peter Davison in
RAT TRAP
by Tony Lee
FULL CAST AUDIO DRAMA
BIG

WHAT'S IT ABOUT?
1983: The long-defunct Cadogan Tunnels – once a secret wartime facility and later, so rumour has it, the site of an experimental laboratory with a nasty sideline in vivisection. But there's no way out of the tunnels, as the Doctor, Nyssa, Tegan and Turlough discover. It's a rat trap – and they've all been caught!

The Fifth Doctor's latest trilogy concludes this month in *Rat Trap*, the audio début of *Doctor Who* comic writer Tony Lee. And it's probably fair to say that *Rat Trap*'s premise is an unusual one. We'll let producer David Richardson explain. "Well, *Rat Trap* is set in the 1980s, and it's about some genetic experiments that have created a race of super-intelligent rats, and that they are now undertaking experiments on humans," he says, matter-of-factly.

Even stranger is the fact that the 'super-intelligent rats' weren't the most unusual aspect of the script for its director, Ken Bentley. "The thing about *Rat Trap* is that it's a lovely self-contained story, which takes place in some tunnels beneath an old castle somewhere in England, and that in itself is quite unusual," he explains. "It's rare to be presented with a story which takes place all in one location – we're usually bouncing around here, there, and everywhere – and I think *Rat Trap* has a wonderful atmosphere because of that, because it only takes place in these tunnels."

So what's going on in these tunnels? "Well, everybody expects them to be abandoned," grins Ken, "but obviously we find out over the course of the story that they're not, and they've been taken over by these rats which, having been experimented on, have turned into mutant zombie rats from hell that are bent on revenge! The cast did a superb job of realising these creatures with absolute truth and conviction. It would've been all-too-easy to poke fun at this one, but it would have died on its arse if we had. We've tried to make the villain as frightening as possible. The sort of creature that would have had our eight-year-old selves scurrying for cover!"

That sounds quite heavy. Is there any lightness in *Rat Trap*? "I'm aiming for 'claustrophobic chiller'," Ken explains. "It's all about confinement and wartime political shenanigans. It's a tragedy too, so it wouldn't be right to treat it with levity. But all tragedy has a little comedy, as does all comedy a little tragedy." **DAN TOSTEVIN**

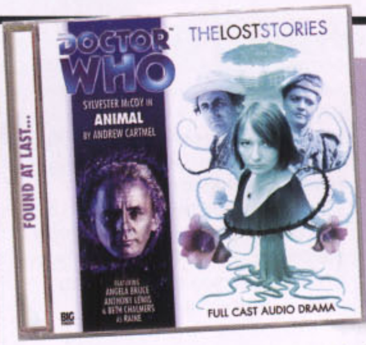
BUY IT BECAUSE: it's clever and atmospheric and it's got mutant rats in it – what's not to love?!

Animal

AUDIO DRAMA Big Finish

WRITTEN BY Andrew Cartmel
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Beth Chalmers (Raine), Angela Bruce (Bambera)
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 JUNE



WHAT'S IT ABOUT?
Margrave University in 2001, and Raine Creevy is enjoying her first trip into the future. But what are the alien creatures imprisoned in the science labs? With enemies on all sides, the Doctor teams up Brigadier Bambera and the forces of UNIT in a battle for the future of the whole world...

This month *The Lost Stories* presents us with the Seventh Doctor's latest companion's first proper adventure in time and space.

"*Animal* tells the story of Raine's first journey with the Doctor," series producer David Richardson confirms. "The TARDIS arrives in England, where an experimental programme is underway at a university – one which involves UNIT."

"This is a particularly dangerous adventure for Raine," explains writer and script editor Andrew Cartmel. "It's set in the near future, and she discovers what's happened to her father, which is quite tragic for her, and quite upsetting. That's where time travel can really screw your head up – when you travel to an era that tells you things you don't want to know."

"*Animal* is a guns-blazing UNIT story with aliens and monsters," David reveals. "Three races of aliens, in fact! The first one that we meet is a race of plant-like, tree-like aliens that devour humans, and they're under close scrutiny at the university."

The return of UNIT allows for the return of a familiar face. "Yes, we've got Angela Bruce back for a second story as Brigadier Winifred Bambera," David grins. Brigadier Bambera – or 'the Brigadette', as she was nicknamed off-screen – appeared in Ban Aaronovitch's 1989 story *Battlefield*, and returns here because "there was always going to be a UNIT officer in the story, and it just seemed nice to bring her back."

Was it strange for Angela to return after two decades to a role she'd only played once? "No, not at all, she was brilliant!" counters David. "She's seen Sylvester at conventions since then, so it was a big reunion. The fact that actors can reprise a role after so long is actually one of the brilliant things about *Doctor Who*." **DAN TOSTEVIN**

BUY IT BECAUSE: It featues the long-overdue return of a popular supporting character.

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Peter Purves narrates
THE COLD EQUATIONS
by Simon Guerrier
THE COMPANION CHRONICLES

The Cold Equations

AUDIO READING Big Finish

WRITTEN BY Simon Guerrier
PERFORMED BY Peter Purves
FEATURING The First Doctor, Steven, Oliver
RRP £8.99 (CD), £7.99 (download)

RELEASED 30 JUNE

The latest in *The Companion Chronicles* series is the second of three to feature the mysterious Oliver Harper, as writer Simon Guerrier explains: "Steven and Oliver and the Doctor find themselves on a space station above a planet whose orbit is cluttered with litter and rubbish, and there are aliens mining this clutter but plotting a very careful course through it. Any slight adjustment to the mass and movement of their space station will cause a chain reaction of explosions – so the Doctor and the TARDIS have already put everyone in danger just by *arriving*!"

Although Oliver's story definitely drives the trilogy, and the secret of why he's running from the police is finally revealed in *The Cold Equations*, there's a strong arc throughout all three adventures for Steven, too. "What actually becomes the theme for these stories is the idea that Steven is on borrowed time," reveals Simon. "He's seen so many of the Doctor's companions die that he knows the odds are against him – and sooner or later he's not going to get out of it alive..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's the second instalment an engrossing trilogy.

WHAT'S IT ABOUT?
In the remnant of a shattered satellite, far above the ruined planet Earth, Steven and Harper are dying. As time runs out, they face their pasts – and a long-kept secret is revealed...

Turlough, Nyssa]
Big Finish £14.99
See page 77

■ ***The Lost Stories: Animal***
by Andrew Cartmel
[Seventh Doctor, Ace and Raine]
Big Finish £14.99
See page 77

CDs - AUDIO READINGS

■ ***The Companion Chronicles: The Cold Equations***
[First Doctor, Steven and Oliver]
Big Finish £8.99
See page 77

JULY

THURSDAY 7

BOOKS

■ ***Doctor Who and the Daleks*** by David Whitaker [First Doctor, Ian, Barbara and Susan]
BBC Books £4.99

■ ***Doctor Who and the Crusaders*** by David Whitaker [First Doctor, Ian, Barbara and Vicki]
BBC Books £4.99

■ ***Doctor Who and the Cybermen*** by Gerry Davis [Second Doctor, Ben, Polly and Jamie] BBC Books £4.99

■ ***Doctor Who and the Abominable Snowmen*** by Terrance Dicks [Second Doctor, Jamie, Victoria] BBC Books £4.99

■ ***Doctor Who and the Auton Invasion*** by Terrance Dicks [Third Doctor, Liz, the Brigadier]
BBC Books £4.99

■ ***Doctor Who and the Cave Monsters*** by Malcolm Hulke [Third Doctor, Liz, the Brigadier]
BBC Books £4.99

CD - AUDIO READING

■ ***Eye of the Jungle*** by Darren Jones [Eleventh Doctor, Amy and Rory. Reader TBA]
AudioGO
£9.25

■ ***Daleks: The Chase***
by John Peel
[First Doctor, Ian, Barbara, Vicki, Steven]
AudioGO
£13.25

BBC
DOCTOR WHO
SERIES 6: PART 1

MONDAY 11

DVD/Blu-ray

■ ***Series 6: Part 1*** [Eleventh Doctor, Amy and Rory. Contains ***The Impossible Astronaut/ Day of the Moon*** by Steven Moffat, ***The Curse of the Black Spot*** by Steve Thompson, ***The Doctor's Wife*** by Neil Gaiman, ***The Rebel Flesh/The Almost People*** by Matthew Graham and ***A Good Man Goes to War*** by Steven Moffat]
2|entertain £25.52/£30.63

COMING SOON...

Paradox Lost

HARDBACK NOVEL BBC BOOKS

WRITTEN BY George Mann
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

RELEASED 23 JUNE

This may be George Mann's first *Doctor Who* novel, but he's by no means a newcomer to the Doctor's world. He's written audio adventures for Big Finish, and boasts "a complete set of DVDs and shelves bulging with novels and audios."

He and the book range's series consultant, Justin Richards, had been circling each other for a while, Mann reveals. "I'd been keen to pitch a *Doctor Who* novel, and he was aware of my work and wasn't sure how to reach me. It was a mutual friend who finally put us together when she bumped into Justin at a party. One thing led to another and soon enough I was talking to Justin about ideas for a *Doctor Who* book.

"I really wanted to write a story that felt like it was part of the show; that felt like it was an adventure that could have happened on screen, with the same sort of tone, style and humour."

Doctor Who, says Mann, is freeing. "A large part of that is to do with time travel and the way in which it allows you to play with the structure of your narrative. Steven Moffat's *Doctor Who* makes great use of time travel as part of the structure of the show. It underpins everything, all the major story arcs of the series. Not only is the TARDIS a great tool for the storyteller to get the characters to any time or place in the universe, it also allows you to tell your stories backwards, or sideways, or from different perspectives than you can with a traditional, linear novel. I wanted write a story that made use of this extra dimension, while still delivering in the monster stakes, too!"

BBC
DOCTOR WHO
PARADOX LOST
George Mann
THE KEY TO THE FUTURE LIES IN THE PAST...

WHAT'S IT ABOUT?

London 2789: the remains of an ancient android are dredged from the river Thames. When reactivated it has a warning that can only be delivered to a man named 'the Doctor'. The Doctor and his friends must solve a mystery that has spanned over a thousand years...

"The TARDIS allows you to tell stories from other perspectives than in a traditional novel..."

In *Paradox Lost*, Mann plays with the consequences of the Doctor's travelling through time. "I like the notion that the Doctor and his companions don't always just land in the thick of things and roll up their sleeves – sometimes that approach has consequences and they end up having to put it right..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's an epic adventure set in more than one time zone.

Borrowed Time

HARDBACK NOVEL BBC BOOKS

WRITTEN BY Naomi A Alderman
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

RELEASED 23 JUNE

A *Doctor Who* novel might seem like an unusual step for Naomi Alderman, whose career so far has been in mainstream original fiction. "I joke that I just did the award-winning literary novels in order to try to parlay them into writing for *Doctor Who*," she says, "and that's not *exactly* true, but it is a *little* bit true. When I was 15 years old I started trying to write short stories and send them off to magazines, and the very first rejection letter I ever got was from **DWM**. I'd written a story about Tegan having nightmares about the Mara and going to the airline's doctor, who turned out to be Harry. There is a way of looking at my life in which you could say that all I really ever wanted was to write *Doctor Who* and everything else has been a strange detour!

"You have characters who your readers will already be familiar with, many basic props and backstory that they'll know. So you can just dive into telling your story. Also, no-one will expect me to, for example, develop Rory and Amy's relationship: that's just a given. It can be just a cool adventure, without having to address continuing character development. It's a great space for telling an awesome adventure or speculative story."

The idea for *Borrowed Time* came first; the realisation that it could be a *Doctor Who* story followed later. "I was thinking about credit cards and how evil they are. How you're borrowing from yourself when you borrow money from them – borrowing from hours your future self will have to spend working. I thought if credit card companies could lend people actual time, they probably would. And there it was. Mr Symington and Mr Blenkinsop turned up in my head at exactly that moment."

Although the world of *Doctor Who* was a perfect fit for Alderman, she had to adjust for the world of *Doctor Who* novels. "As a literary novelist, I usually take three years or so to write a novel," she explains. "For this one, I had three months! Which was frankly terrifying, but also when I got into it really exhilarating. People who've read my other work might find that the attention to the quality of each sentence isn't there – it was all about plot and I wasn't able to do my usual careful crafting. But also I think literary writing can leave you a bit clogged up... this felt incredibly liberating, and such fun!" **DAN TOSTEVIN**

WHAT'S IT ABOUT?

Time is the business of Mr Symington and Mr Blenkinsop's bank. They'll lend you some – at a very reasonable rate of interest. The Doctor, Amy and Rory go undercover – but they have to move fast to stop Symington and Blenkinsop before they cash in their investments...

BBC
DOCTOR WHO
BORROWED TIME
Naomi A. Alderman
WHATEVER YOU BORROW MUST BE REPAID...

BUY IT BECAUSE: It's the début *Doctor Who* book from an award-winning novelist.

Touched by an Angel

HARDBACK NOVEL BBC BOOKS

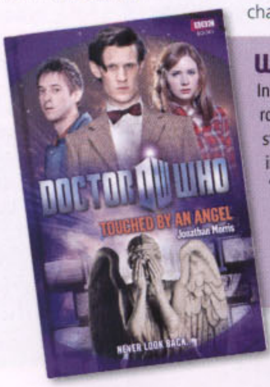
WRITTEN BY Jonathan Morris
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

RELEASED 23 JUNE

Jonathan Morris' name is everywhere in *Doctor Who* at the moment. As well as *Touched by an Angel* – his long-overdue return to the *Doctor Who* novel line – he regularly contributes scripts to Big Finish's audio stories, and is **DWM**'s resident comic strip writer. With so much output, is there any danger that he's running out of *Doctor Who* stories to tell?

"If there is a danger, I am blissfully oblivious to it," he laughs. "I'd say, if anything, that the reverse is true; the more writing you do, the stronger the muscles become. I find the only thing that gets you 'stuck' as a writer is having too many choices; editors are usually very helpful in narrowing down the options."

The book features the Weeping Angels, but they weren't part of Morris' original plans. "When I was asked if I'd like to do the book, I sent in half a dozen different ideas for stories," he recalls, "one of which became the first couple of chapters, and another one of which makes up the rest of the book. Neither of these featured the Weeping Angels; you always work on the assumption that you're being asked for a story with no returning monsters. But as the monsters in my second idea were hatching a Weeping Angel-esque plot about someone being sent back through time, Justin Richards suggested that they should be the Weeping Angels and got the necessary approval from the people who approve things."



Was Morris daunted by getting the chance to write for such a popular monster? "More thrilled than daunted," he smiles. "Partly because they're great monsters, extremely scary and with lots of potential, and partly because hopefully it'll mean a few more people will buy the book! The only difficulty with writing them in prose is that they never move. Normally you would tell a story through the characters' actions, but the Weeping Angels are always standing perfectly still."

Behaviour-wise, these Angels are like those in *Blink* (2010), "but they're a bit more organised, and a bit more sadistic. The Weeping Angels in *Blink* feed on 'potential energy' of their victims when they send them back in time; in *Touched by an Angel*, they feed on the paradoxical consequences of people being sent back in time..." **DAN TOSTEVIN**

WHAT'S IT ABOUT?

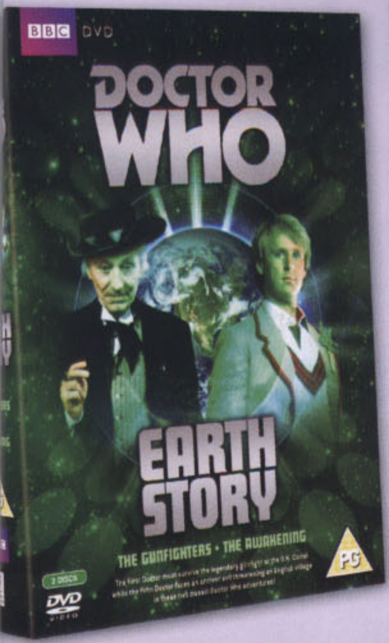
In 2003, Rebecca Whitaker died in a road accident. Eight years later, her still-grieving husband is given a set of instructions with a simple message: 'You can save her.' Meanwhile, it's up to the Doctor, Amy and Rory to save the whole world. Because this time the Weeping Angels are using history itself as a weapon...

BUY IT BECAUSE: It features the Weeping Angels as you've never seen them before!

WIN!

Enter this month's amazing competitions for the chance to win the very latest *Doctor Who* books, CDs and DVDs!

COWBOYS & CHURCHES on DVD!



The latest DVD box set from 2|entertain is *Earth Story*, which contains the 1966 First Doctor, Steven and Dodo adventure *The Gunfighters* and the 1984 Fifth Doctor, Tegan and Turlough story *The Awakening*. Both stories have been newly restored and are packed with extras, including cast commentaries, documentaries and photo galleries! The set is released on 20 June, RRP £30.63, and we've **FIVE** copies to give away! Just tell us the correct answer to this:

What connects *The Gunfighters* and *The Awakening*?

- **A** They feature the same monsters
- **B** They're consecutive stories
- **C** Er, well, they're both set on Earth

Call **09011 542 221** and leave your details to enter, or by post to the address below, putting this Time Lord observation at the start: "WE HAVE NOTED YOUR PARTICULAR INTEREST IN THE PLANET EARTH..."

LEELA AND LITEFOOT on CD!

CHRISTOPHER BENJAMIN • TREVOR BAXTER • LOUISE JAMESON
BIG FINISH
DOCTOR WHO
JAGO & LITEFOOT
SERIES THREE

Those intrepid investigators of infernal incidents are back! Henry Gordon Jago and George Litefoot, who have been close chums since 1977's *The Talons of Weng-Chiang*, return for their third series of astonishing adventures – and this time they're joined by Leela! Christopher Benjamin, Trevor Baxter and Louise Jameson star in these four, brand new, full cast audio adventures, which are available from Big Finish as a CD box set for £35.00, or to download from *www.bigfinish.com*. We've **FIVE** sets to give away, to readers who can tell us what one half of the Victorian dynamic duo does for a living:

In which profession is George Litefoot employed?

- **A** He's a prison psychiatrist
- **B** He's a police pathologist
- **C** He's a private proctologist

Phone **09011 542 222** and leave your details, or you can post your entry to the address below, putting Litefoot's advice to his friend at the beginning of your entry: "BACKS TO THE WALL, HENRY!"

WEEPING ANGELS AND PARADOX BOOKS!

Three *Doctor Who* novels are published by BBC Books on 23 June – *Paradox Lost* by George Mann, *Touched by an Angel* by Jonathan Morris and *Borrowed Time* by Naomi A Alderman, RRP £6.99 each. All feature the Eleventh Doctor, Amy and Rory in brand new adventures in space and time.

In *Paradox Lost*, our heroes must solve a mystery that has spanned over a thousand years. If they fail, the alien Squall will devour the world...

Meanwhile, in *Borrowed Time*, the Doctor, Amy and Rory go undercover at a very peculiar bank, run by the mysterious partners Symington and Blenkinsop – a bank that is the business of lending time...

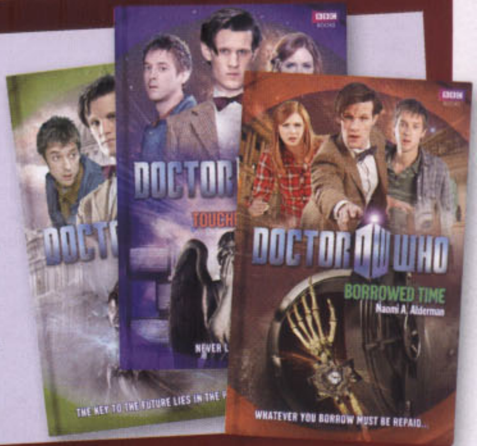
And in *Touched by an Angel*, it's up to the TARDIS team to save the whole world from the Weeping Angels, who are using history itself as a weapon!

We've **FIVE** sets of all three, thrilling books to give to readers – just answer this yummy question:

Which food combination does the Eleventh Doctor *really* love?

- **A** Baked beans and apples
- **B** Fish fingers and custard
- **C** Jammie Dodgers and bacon

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, beginning with the Doctor's enthusiastic comment: "NOW YOU'RE TALKING!"



VICTORIAN HORRORS on CD!

The latest talking book from AudioGO of a classic *Doctor Who* Target novelisation is *Ghost Light* by Marc Platt, based on the spooky Seventh Doctor and Ace adventure from 1989. The story is set in Victorian England where ghastly goings-on are taking place in a haunted house... The audio is read by Ian Hogg, who starred as Josiah Samuel Smith in the TV original, and is available on CD for £13.25 or to download from *www.audiogo.co.uk*, and we've **FIVE** copies to give away to lucky readers who can answer this:

BBC
DOCTOR WHO
GHOST LIGHT
MARC PLATT
READ BY IAN HOGG

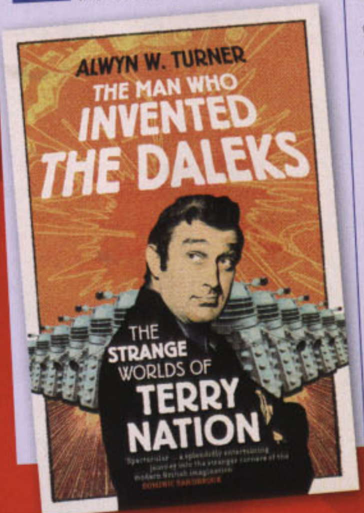
What job does the ill-fated Mackenzie do in *Ghost Light*?

- **A** He's a Police Inspector
- **B** He's a Ticket Inspector
- **C** He's a Heath & Safety Inspector

Phone **09011 542 224** and leave your details to enter, or enter by post to the address below, starting with these tasteless words: "THE CREAM OF SCOTLAND YARD!"

THE DALEKS' CREATOR BOOK!

Out now from Aurum Press is *The Man Who Invented the Daleks* by Alwyn W Turner, a fascinating new hardback biography of writer Terry Nation. He invented the Voord, too, you know. And *Blake's 7*! The book retails at £20.00 and we've got **FIVE** copies to give to readers who can answer this correctly:


ALWYN W. TURNER
THE MAN WHO INVENTED THE DALEKS
THE STRANGE WORLDS OF TERRY NATION

Who designed the appearance of the Daleks in 1963?

- **A** Ray Cusick (BBC staff designer)
- **B** Ray Brooks (the boy with the knack)
- **C** Ray Phase Shift (the blundering imbecile)

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, putting Terry's sound financial advice at the start: "TAKE THE MONEY AND FLY LIKE A THIEF!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 2 June and close at midnight on Wednesday 29 June 2011. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to Doctor Who Magazine 435, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 29 June 2011. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

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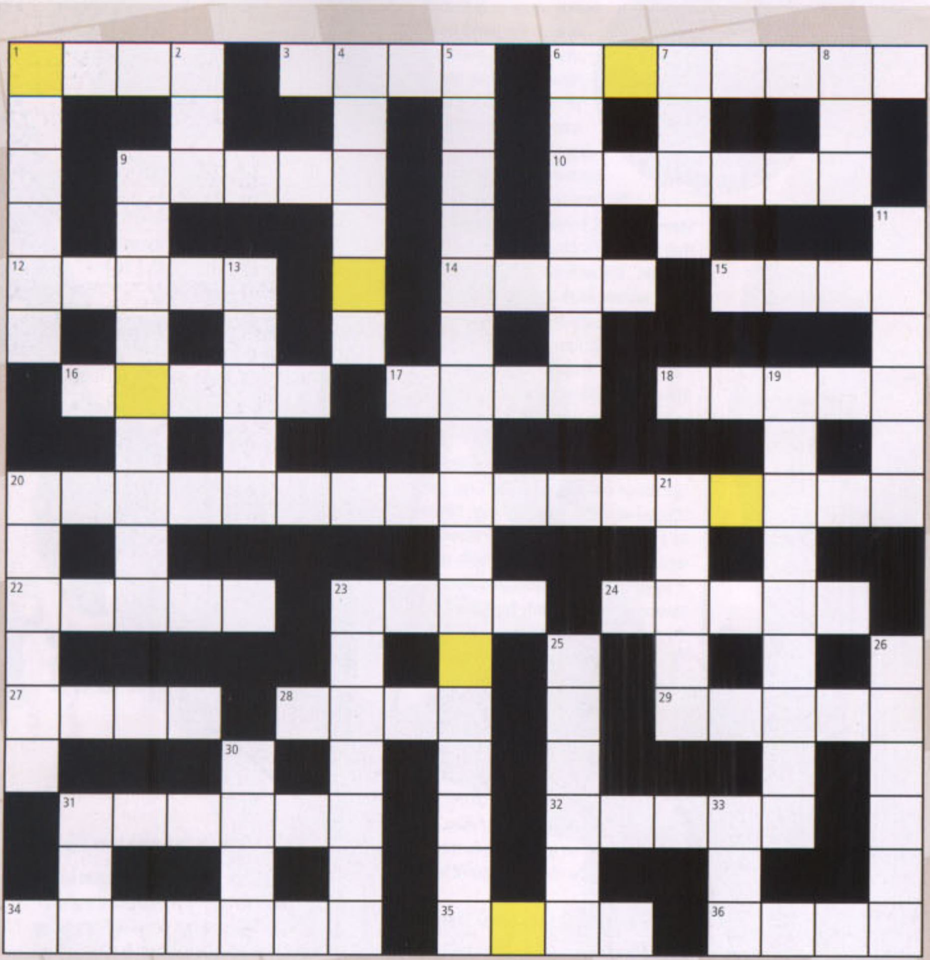
CROSSWORD

Do you know the Flood from the Flesh? Test your *Doctor Who* know-how with this puzzle!



ACROSS

1 A Catkind (4)
3 One of the Cult of Skaro (4)
6 (and 4 Down) Statuesque aliens (7,6)
9 One of the Brotherhood of Logicians (5)
10 See 31 Across
12 Country where Lady Eddison met the Vespiform (5)
14 Surname of a 1980s script editor (4)
15 He was trapped on the motorway on New Earth (4)
16 He defended Torchwood against the Daleks (5)
17 *The ___ of Fear* (4)
18 The setting for forthcoming episode *The God Complex* (5)
20 A pirate (7,5,5)
22 Jano, for example (5)
23 *Warriors' ___* (4)
24 (and 30 Down) Another side to the Doctor (5,4)
27 The Rani's sidekick (4)
28 Enemies of the Sevateem (4)
29 A clown in the Celestial Toyroom (5)
31 (and 10 Across) Working title for the first Dalek story (6,3,3)
32 (and 11 Down) Played Davros (5,6)
34 *Silver Nemesis* was recorded here (7)
35 (and 26 Down) Writer of *The Doctor's Wife* (4,6)
36 A member of the Court of Millennius (4)

DOWN

1 A nurse at Walker General Hospital in San Francisco (6)
2 A subject of Queen Thalira (3)
4 See 6 Across
5 (and 19 Down) The Psychic Circus (3,8,4,2,3,6)
6 Town that was overrun with Daleks (7)
7 Planet of the Mandrels (4)
8 1 Across, for example (3)
9 Amy was ________ at the beginning of the current series (9)
11 See 32 Across
13 Vicki was heading here when she crashed on Dido (5)
19 See 5 Down
20 Captain Pike's first mate (6)
21 One of the Doctor's companions (5)
23 Pretender to the throne of Tara (4)
25 They use silent gas dirigibles (6)
26 See 35 Across
30 See 24 Across
31 One of the Vanir (3)
33 Dalek unit of time (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION

N	I	X	O	N		T	O	T	E	M		A	B	B	A	
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	C	O	N	E		T	A	N	N	I		M	A	Y	N	E

LAST ISSUE'S PRIZE WORD: KASTRIA

WIN!

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PHONE 09011 542 232
AND LEAVE YOUR ANSWER, NAME AND ADDRESS

OR SEND YOUR ANSWER, NAME AND ADDRESS ON A POSTCARD OR STUCK DOWN ENVELOPE TO 'DWM CROSSWORD' AT THE ADDRESS ON PAGE 79.

This competition closes on 29 June 2011.

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DOCTOR WHO
FREE MASSIVE POSTER
SEASON FINALE!
BIRTHSHOCK!
KIDNAPPED, IMPRISONED, and nine months PREGNANT! Will Amy's friends be able to come to her rescue?
WIN!

WOTCHA!

The page that has the mouth of a prattling jackanapes.

Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS…

#6 ADRIC'S BIRTH CERTIFICATE

It's one of the endearing little quirks of *Doctor Who* – and of fantasy fiction in general – that aliens don't tend to have surnames. Just think of the Doctor's long list of companions: the girls and boys from contemporary Earth enjoy the conventional human complement of names (I think we can confidently assume that Polly has a last name and Benton a first one, even though we never learn them), but as soon as we move on to the extra-terrestrial sidekicks the fantasy rule kicks in. Both Leela and Adric have to make do with a single sobriquet. So does Nyssa, unless we're supposed to assume that 'Tremas' is her father's surname ('Nyssa Tremas'? That's just daft. Then again, in the next story we're introduced to 'Tegan Jovanka', so anything's possible). It might be argued that 'Romanadvoratrelundar' is name enough for anyone, but in *The Stones of Blood* the Doctor nonetheless proceeds to highlight the surname syndrome by facetiously referring to Romana as 'Miss Dvoratrelundar'. Granted, *Planet of Fire* reveals that the departing companion's full handle is 'Vislor Turlough', but given that this promptly makes him the only member of his race with two names, and given that 'Turlough' is an absurdly English appellation for a political prisoner from the planet Trion, one tends to assume that it's a terrestrial clip-on dating no earlier than his exile. Otherwise we'd have to conclude that his brother's full name is 'Malkon Turlough', which just raises the same question from the other end of the barrel: how come Malkon is called by his first name, while his brother is called by his surname? Unless, of course, they do things the other way round on Trion, so it's 'Vislor Malkon' as well. Either way, it's all frankly rather baffling.

Swivel the spotlight onto the less humanoid, more exotic alien races, and the picture becomes even more clear-cut. It's strictly one name apiece for the likes of Azal, Sutekh, Davros and Sil, although hours of innocent fun can be had dreaming up full names for them, not to mention the countless other mono-tagged aliens encountered by the Doctor. Betty Eldrad. Gavin Meglos. Mawdryn Evans. Styggron Blenkinsop. Even human beings, once they go futuristic, tend to fetch up with a single name apiece. The starry-eyed personnel of the Wheel in Space do okay, but their sub-aquatic counterparts on Seabase Four are rationed to one name each: some of them have first names like Karina, and others surnames like Preston. Madness.

Arthur.

Whether in the past, present or future, some writers barely seem to bother at all with the passé notion that humans traditionally have more than one name: in his entire *Doctor Who* career, 1980s script maestro Eric Saward manages just two examples, namely 'Richard Mace' and 'Arthur Stengos' (well, I suppose we might assume that the latter's daughter is called 'Natasha Stengos', but let's not jump to conclusions). Other writers buck the trend admirably: of particular note is Robert Holmes, who often gives his futuristic folk more than one moniker: Jingo Linx, Magnus Greel, Rohm Dutt, Sharaz Jek, Sabalom Glitz. In *The Two Doctors*, he gives the Androgums a caste system which results in unforgettably elaborate handles like 'Shockeye o'the Quawncing Grig' and 'Chessene o'the Franzine Grig', hinting at a system for grouping the bloodlines which is genuinely alien: in both respects it foreshadows the baroque splendours favoured more recently by Russell T Davies when naming aliens like 'Blon Fel Fotch Pasameer-Day Slitheen' and 'The Mighty Jagrafess of the Holy Hadrojassic Maxarodenfoe'.

So when all's said and done, it's only human to wonder about the missing surnames of Adric and his brother Varsh, of Leela and her father Sole, and of Nyssa and her old man Tremas. Suggestions on a postcard to the usual address, please. Or maybe don't bother.

IN A NUTSHELL: It's either that or Fred.

PELADON TOP TEN

- KNOCKIN' ON HEAVEN'S BLOR
- TALKING 'BOUT MY FEDERATION
- HAPPINESS IS A WARM GRUN
- WHAT'S IT ALL ABOUT, ALPHA?
- AGGEDOO
- IZLYR IS OR IZLYR AIN'T MY BABY?
- BAT OUT OF SSKEL
- ECKERSLEY AND IVORY
- LOVE OF THE COMMON MARKET
- ONE-EYED, ONE-HORNED, FURRY PURPLE PEOPLE PLANET

THE SIX FACES OF DELUSION

Five of these mysterious alien arty facts (see what I did there?) are 100% true. The remaining one is an artificial aberration. Can you finger the forgery from the Land of Fiction?

Answer revealed at the bottom of the page.

1 Chris Achilleos, who painted the covers of most of the early *Doctor Who* Target novelisations, was the conceptual artist on the 1988 film *Willow* and designed the outfit worn by Kate Bush in her 1980 video *Babooshka*.

2 Dalek Operator Barnaby Edwards is not only an actor but also an oil painter and lecturer in art history; he's had several sell-out exhibitions, and was an art school contemporary of future Radiohead singer Thom Yorke.

3 Peter Brookes, whose cartoony 1970s Target book covers include *The Green Death* and *The Giant Robot*, is now a political cartoonist for *The Times*, famed for his controversial caricatures of figures like David Cameron and Pope Benedict XVI.

4 In 1911, the plot of *City of Death* (well, some of it) happened in real life: the *Mona Lisa* was stolen from the Louvre, and a number of high-quality forgeries were sold to a clutch of gullible private collectors. The painting was recovered two years later.

5 Andrew Skilleter, who cornered the market in Target book covers and other *Doctor Who* artwork in the 1980s, also designed the sleeves of pop albums by Haysi Fantayzee, Toto Coelo, Musical Youth and The Belle Stars.

6 One of Britain's leading painters of maritime landscapes, and a Fellow of the Royal Society of Arts, is called John Scott Martin. He's no relation to the sadly missed Dalek Operator of the same name.

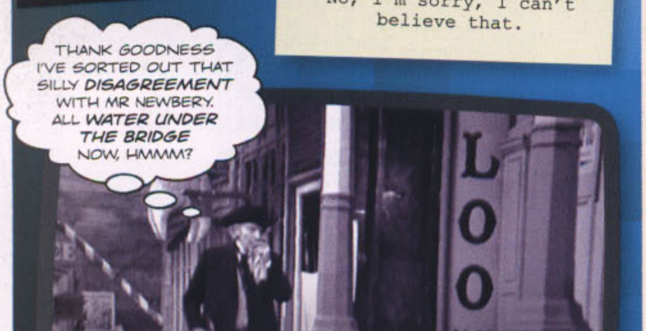
DIALOGUE SPOT /////

FROM "FOUR TO DOOMSDAY" PART THREE

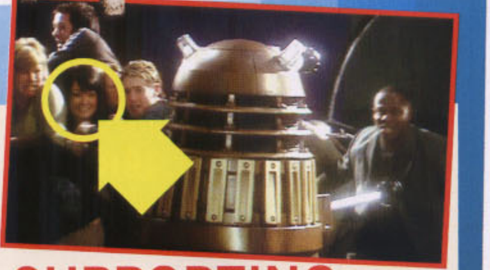
```
              TEGAN
      What's a nanometre?

              DOCTOR
  A thousand-millionth of
          a metre.

              TEGAN
  No, I'm sorry, I can't
        believe that.
```



THANK GOODNESS I'VE SORTED OUT THAT SILLY *DISAGREEMENT* WITH MR NEWBERY. ALL *WATER UNDER THE BRIDGE* NOW, HMMM?
LOON
DON'T CROSS THE SET DESIGNER



SUPPORTING ARTIST *of the month*

Whether you're a passing pedestrian on the Powell Estate, or an exotically attired alien on Platform One, the secret of being an extra in *Doctor Who* hangs on the all-important art of keeping it real. Witness the dramatic scene in *The Parting of the Ways* in which the Daleks swarm onto Floor Zero, and Paterson Joseph's Rodrick comes to a sticky end amid a horrifying massacre of the innocents. In particular, check out the shot commencing at 27:24. As the Daleks close in on the hapless Rodrick, the supporting artists are going great guns: screaming, backing away in terror, clutching one another in blind panic, gesticulating hysterically… oh, hang about. Who's that in the middle? Ah. It's Mrs Smiley Lady, who is so delighted to be in *Doctor Who* that she's forgotten to look the slightest bit alarmed. Instead, she's standing there like a great twit, beaming happily at the nearest Dalek. Exterminate!

ANSWERS: page74 – It's Medok on the **Time-Space Visualiser**; page 81 – **Just for Fun!** Steve Thompson, nine, Tryst and Dymond, Fabian; above – **The Six Faces of Delusion** The artful dodger is number 5. Did Toto Coelo even get as far as an album? Dunno. Anyway, the other five facts are completely true. Oh, and if you've been sent here by page 4, well… the BBC Cymru Wales logo comes up, along with © BBC MMXI. Exciting!

NEXT ISSUE...

"Once you got to know Nick, you loved everything about him. We were a double act. I loved everything he did."

– TOM BAKER

DOCTOR WHO MAGAZINE

REMEMBERS NICHOLAS COURTNEY

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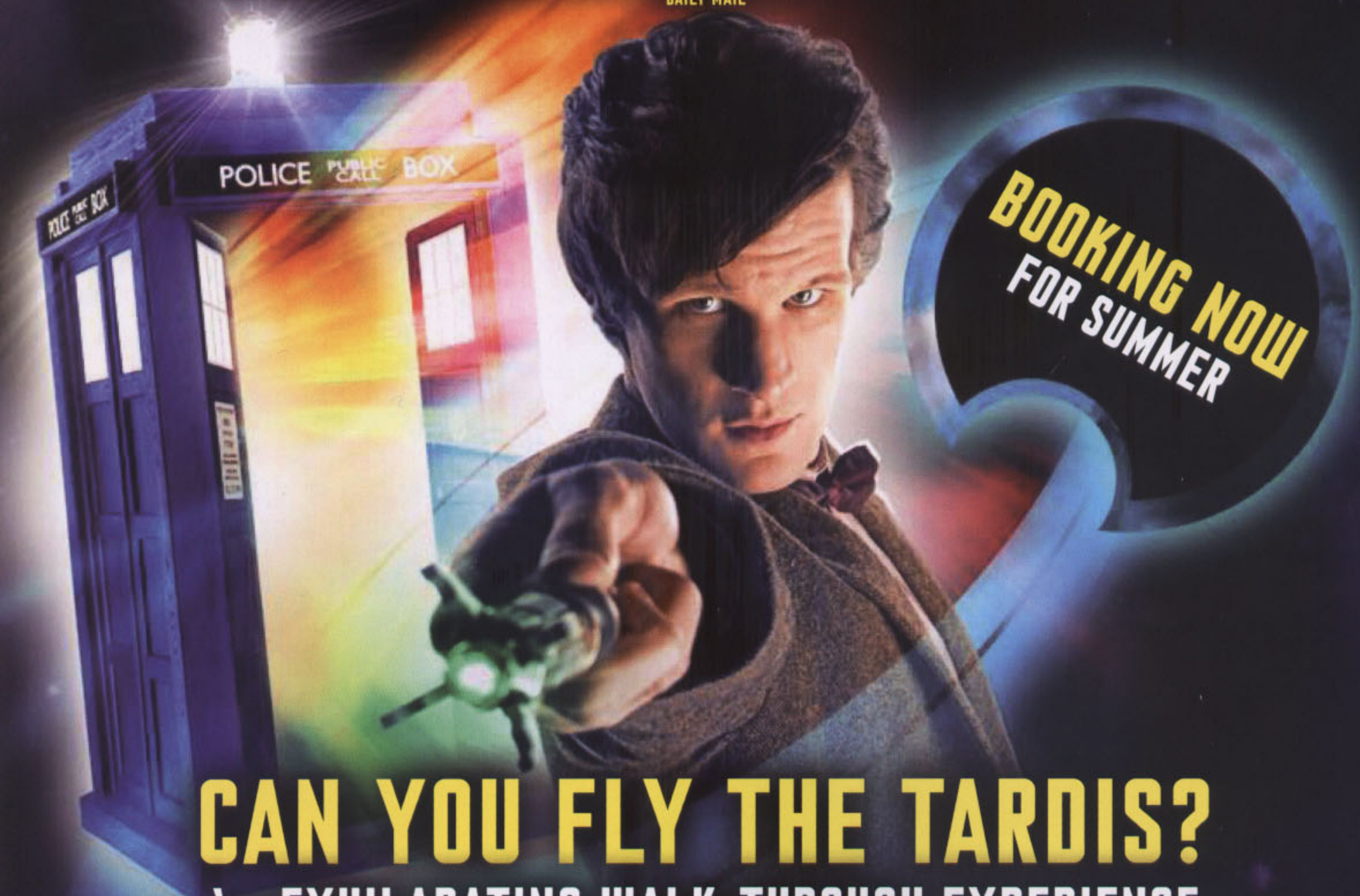
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